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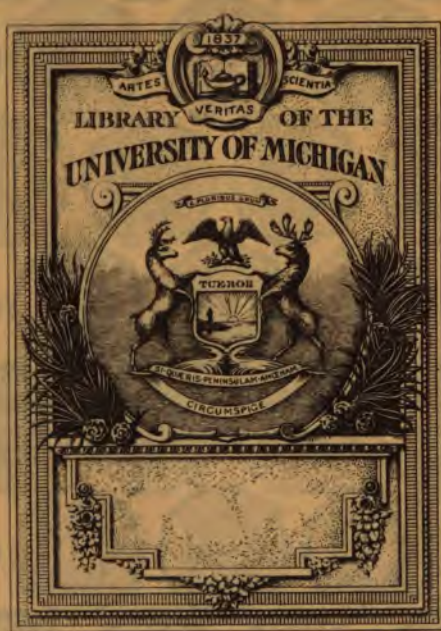
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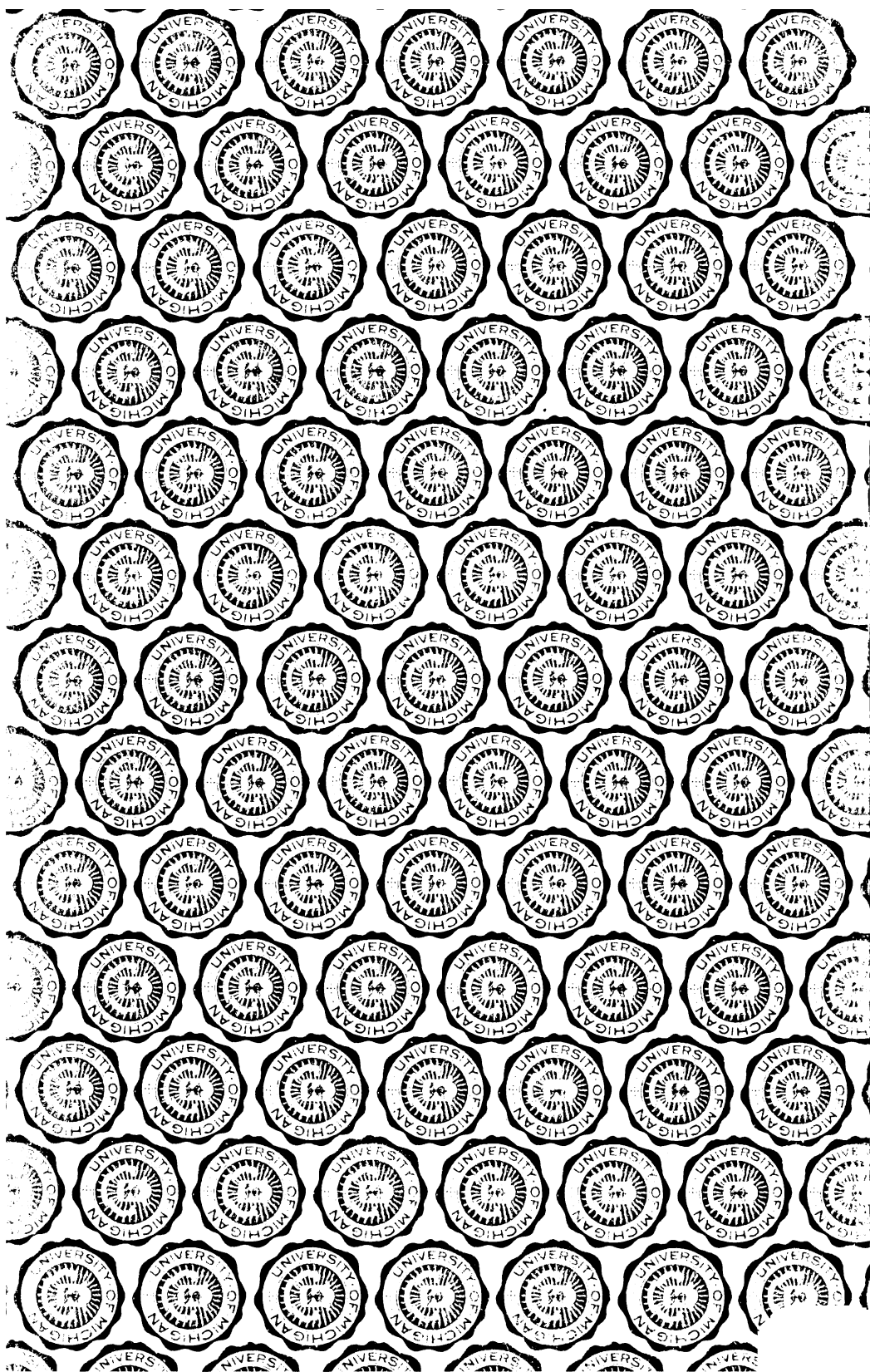
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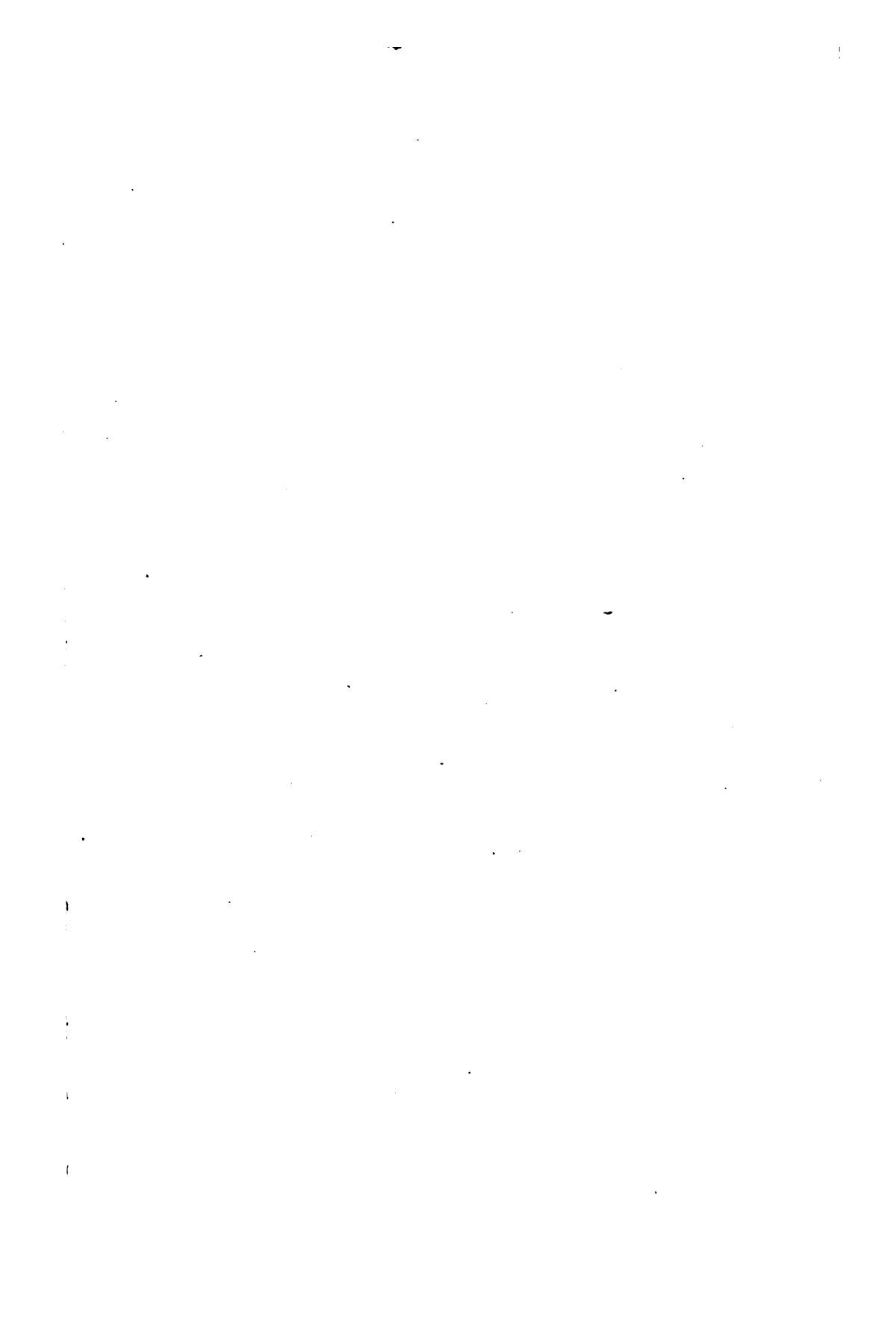
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THE VIEWPOINT SERIES  
JOSEPHINE ADAMS RATHBONE, *Editor*

**VIEWPOINTS IN ESSAYS**  
AN · ARRANGEMENT · OF · BOOKS  
ACCORDING · TO · THEIR  
ESSENTIAL · INTEREST

BY

*Louise*  
**MARION HORTON**  
Principal, Library School  
Los Angeles Public Library



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**THE VIEWPOINT SERIES**

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## PREFACE

"An essayist is not a mighty traveler. He does not run to grapple with a roaring lion. He desires neither typhoon nor tempest. He is content in his harbor to listen to the storm upon the rocks if now and then by lucky chance, he can shelter someone from the wreck. His hands are not red with revolt against the world. He has glanced upon the thoughts of many men; and as opposite philosophies point upon the truth, he is modest with his own and tolerant of the opinion of others. He looks at the stars and, knowing in what a dim immensity we travel, he writes of little things beyond dispute. There are enough to weep upon the shadows; he, like the dial, marks the light. The small clatter of the city beneath his window, the cry of peddlers, children chalking their games upon the pavement, laundry dancing on the roofs and smoke in the winter's wind—these are the things he weaves into the fabric of his thoughts. Or sheep upon the hillside—if his window is so lucky—or a sunny meadow, is a profitable speculation. An essay, therefore, cannot be writ hurriedly upon the knee."

So writes Mr. Brooks in his delectable *Hints to pilgrims*, and if an essayist keeps a note-book, as he avers, still more does the bibliographer of essayists. One notes the wise, quaint fancies, and shares them with gentle readers of like temper. Regretfully, certain choice volumes are omitted, out of print, and tantalizing to the eager buyer.

The essays listed here have been collected from the shelves of libraries and from the familiar sources: *A. L. A. Catalog*, and *Supplement*, the *Booklist*, *Book Review Digest*, *Best Books*, *Open Shelf*, the *Pittsburgh Catalog* and *Monthly Bulletin*. The notes have been written from the books themselves unless citation is given to some authority. Part of the preliminary collection of titles was done by the Class of 1920 in the Los Angeles Library School, to whom grateful thanks is given, as well as to Helen E. Haines who read the manuscript critically, and to Elizabeth Owen Williams who checked all the titles so that only those books in print would be included, and who helped in the compilation in many other ways.

M. H.



## CONTENTS

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	Page
Observations and Reflections.....	7
The Harvest of a Quiet Eye.....	11
Bed Books.....	13
Curry and Caviare.....	14
Masculine Attitudes.....	15
The Eternal Feminine.....	16
Domesticities.....	16
Chiefly of Human Interest.....	17
Youth and Age.....	19
Hobbies.....	20
Out of Doors.....	22
Birds and Blossoming.....	24
Gardens.....	25
The Footpath Way.....	26
Lands and Peoples.....	28
American Mind and Manners.....	30
Schools and Society.....	32
Art.....	34
Music.....	36
Eternal Verities.....	37
Everyday Ethics.....	38
Writing.....	39
Reading.....	40
The Bookshelf.....	41
Poetry.....	51
Collections of Essays.....	54



## VIEWPOINTS IN ESSAYS

### OBSERVATIONS AND REFLECTIONS

How they touch the matters of daily life with radiance, and hang a veil of romance over experience and send you away happy! —Lucas. *Loiterer's harvest*.

**Aldrich, Thomas Bailey.** Ponkapog papers. Houghton, 1903.

A delectable medley of notes and essays; reminiscences of travel, anecdotes of a life rich in literary associations, memoranda for unwritten stories, bits of character-study, paragraphs of criticism, with here and there a swift mordant thrust at the Philistines, or a touch of pure light comedy.—*The Atlantic*, 1903.

**Ayscough, John.** *Levia pondera*. Longmans, 1913.

Informal papers, classified as A novelist's sermons and Everyday papers, written with humor and grace.

**Bacon, Francis.** Essays; ed. by Mary Augusta Scott. Scribner, 1908. (Modern student's library).

Wise, terse comments on truth, death, nobility, wisdom, friendship, gardens, studies and other serious subjects.

"Certain brief notes set down rather significantly than curiously; not vulgar but of a kind whereof men shall find much in experience and little in books."

**Belloc, Hilaire.** On anything. Dutton, 1910.

In Belloc we find the perfect union of French and English minds . . . . It is in his essays, the thousand little inquiring into the nature of anything, everything or nothing, that one comes closest to the real man. His prose leaps in sparks from the pen. It is whimsical, tender, biting, garrulous. It is familiar and unfettered as open-air talk.—Morley. *Shandygaff*.

—On nothing. Methuen, 1913.

The pleasure of taking up one's pen is first discussed, and with unfailing zest the writer finds delight in thousands of other things from conversation in trains to coming to an end. His other books of essays *First and last* (1911) *On everything* (1910) *This and that and the other* (1921) have the same graceful style and joyous appreciation of life.

**Bennett, Arnold.** Things that have interested me. Doran, 1921.

Short articles and paragraphs on many different subjects, recorded by an admirable observer and skillful writer.

**Benson, Arthur Christopher.** The silent isle. Putnam, 1910.

Quiet, introspective essays giving personal impressions of books, men and English landscape.—*Best Books*, 1910.

**Brooks, Charles S.** Chimney pot papers. Yale university press, 1919.

Papers on livelihoods, spending a holiday, turning into forty, boots for runaways and a dozen other engaging subjects "carrying on the tradition of Lamb and Hazlitt with that studied artlessness whose other name is charm."

255(8)



**Brooks, Charles S.** Hints to pilgrims. Yale university press, 1921.

Delightful reflections, seasoned with a mellow humor, on After dinner pleasantries, Finding a plot, In praise of a lawn-mower, Autumn days.

**Broun, Heywood Campbell.** Seeing things at night. Harcourt, 1921.

It has Broun, himself, as its unity—for all the books and plays and people that pass through his fey mind come out recognizably colored and encrusted. And it has another unity—the unity of an unflagging hostility against all bigotry the world around.—*Bookman*, 1921.

**Butler, Samuel.** The humour of Homer and other essays, ed. by R. A. Streatfield. Kennerley, 1914.

The first essay shows the human side of the Greek classics, and the others are equally alive: The aunt, the nieces and doge; A mediaeval girl school, Thought and language.

**Chesterton, Gilbert Keith.** Alarms and discursions. Dodd, 1910.

Epigrammatic and paradoxical, serious and frivolous . . . consisting of 40 short essays on such a variety of subjects as dukes, cheese, the sentimentalist, the anarchist, and country life.—*Best Books*, 1910.

——— The uses of diversity. Methuen, 1920.

Jovial essays on subjects as diverse as the domesticity of detectives and pigs as pets. In the paper on monsters he finds it hopeful that while leprechauns have repeatedly been seen by children, by fishermen, by farmers, even perhaps by postmen, now at last one has been seen by a policeman.

**Conrad, Joseph.** Notes on life and letters. Doubleday, 1921.

On books and authors, the sea and many other topics, revealing the writer in a ruminating, conversational mood.

**Crothers, Samuel McChord.** The pardoner's wallet. Houghton, 1905.

Whimsical observations on unseasonable virtues, an hour with our prejudices, how to know the fallacies and other aspects of life, recorded with delicate humor.

**De Quincey, Thomas.** English mail-coach. Dutton, 1913. (Every man's library).

These essays on the mail coach, then the marvel of rapidity of travel, offer in miniature, the type of De Quincey's style, with its sonorous poetic cadences, its quaint colloquial familiarities, with his insatiable intellectual curiosity and his digressiveness.—Lang. *History of English literature*.

**Flandrau, Charles Macomb.** Prejudices. Appleton, 1910.

Fourteen piquant essays revealing with engaging frankness the author's reflections on dogs, wanderlust, parents and children, fellow passengers, *Ann Veronica* and holidays.

**Gardiner, Alfred George.** Windfalls, by Alpha of the Plough. Dutton, 1921.

In these essays the ways of nature and the habits of men are characterized in a manner that mingles a happy wisdom and a gentle humor with a sturdy and practical common sense.—*Boston Transcript*, 1921.

**Hazlitt, William.** Table talk; or, Original essays. Dutton, 1908. (Everyman's library).

On people with one idea, living to one's self, will-making, paradox and common sense, and other subjects, all treated in what Hazlitt called "the genuine master spirit of the prose writer, viz, the tone of lively sensible conversation."

**Hewlett, Maurice Henry.** In a green shade; a country commentary. Bell, 1921.

Some of the essays are Round about a preface, Change and the peasantry, Poetry and the mode, Flower of the field, Noctes ambrosianae, A commentary upon Butler.

**Humphrey, Zephine.** The edge of the woods. Revell, 1914.

"There is one thing better than all the holidays, all the high feasts in the calendar; and that is Everyday. This is not intended to be a pious assertion, introducing a sermon on the beauty of the commonplace; it springs from a conviction that Everyday is the natural territory of high romance."—p. 161.

**Huneker, James Gibbon.** Variations. Scribner, 1921.

A collection of essays on many subjects colored by the vivid personality of the critic and revealing the diversity of his interests.

**Hunt, Leigh.** The wishing-cap papers. Scribner, 1894.

Delightful familiar essays on such subjects as A walk in Covent garden, Rainy-day poetry, Love and the country.

"At Maiano I wrote the articles which appeared in the *Examiner*, under the title of The wishing-cap. The title was very genuine. When I put on my cap, and pitched myself into the thick of Covent Garden the pleasure I received was so vivid, I turned the corner of the street so much in the ordinary course of things, and was so tangibly present to the pavement, the shop windows, the people and a thousand agreeable recollections which looked me naturally in the face, that sometimes when I walk there now, the impression seems hardly more real."

**Jenkins, MacGregor.** Literature with a large L. Houghton, 1919.

The title essay is a plea for a closer human companionship with books; the accompanying paper called Fellow travelers urges a similar openness of heart in the contact of one person with others.—*Nation*, 1920.

**Kilmer, Joyce.** The circus and other essays. Doran, 1921.

Entertaining papers about the circus, John Bunny, Lafcadio Hearn, Ernest Dowson, and aspects of life in New York.

**Kirkland, Winifred.** The view vertical and other essays. Houghton, 1920.

Whimsical and illuminating reflections on life as a happy woman sees it, including An argument for absence, On being and letting alone, Family phrases, In defense of worry, The man in the dictionary, Poetry by the penny-worth.

**Lamb, Charles.** Essays of Elia. Dutton, 1915. (Wayfarer's library).

I love Charles Lamb and his writings so much that I think every one else ought to love them. There is not great weight in those essays of his; you cannot learn from them what the capital of Hindustan is, or what Buddhism is, nor the date of the capture of Constantinople. Measured by the dry-

as-dust standard, and there is scarce more in them than a field of daisies, over which the sunshine and the summer breezes are at play. But what a delicacy there is! What a tender humor; what gentle and regaling lapses of quaint thought; that beguiles and invites and is soothing and never wearies. —Mitchell. *English lands*.

**Leith, W. Compton.** *Sirenica*. Lane, 1913.

"The Sirens mean Romance. They awaken that restive yearning within the heart which practical wisdom strives to quell. They disenchant from the governable life with its gregarious ease and communicable satisfactions. They incite to the sole adventure; they promise a reward remote from the smiling continent of pleasures, isled in pain, attained and lost alone. They promise joy, the stress and puissance, which carries the soul out to the great verges, and holds her in ecstasies of incredible life."

**Lucas, Edward Verrall.** *Adventures and enthusiasms*. Doran, 1920.

Happy little papers, most of them about London, others describing whimsical aspects of life, such as the essential comicality of aunts.

——— *Cloud and silver*. Doran, 1915.

An admirable collection of war sketches, essays on a variety of subjects, and fables of a mellow charm.—*Best Books*, 1916.

——— *Twixt eagle and dove*. Methuen, 1918.

Delightful reading, revealing all the author's wonted charm and versatility. Some of the most pleasing are interesting anecdotes of Hans Andersen, an appreciation of Poulbot, the inimitable cartoonist of Parisian street urchins playing war, some queer soldier mascots.—*Open Shelf*, 1918.

**Masson, Thomas Lansing.** *Well, why not?* Doubleday, 1921.

Some of the short vivacious essays are: The care and treatment of golfers, A first night—with a dog, Best sellers I have never read, Among the poverty-stricken millionaires, How to know the wild psychologists, An afternoon at the current events club, Well, why is Wall Street?

**Milne, Alan Alexander.** *Not that it matters*. Dutton, 1920.

Charming little essays by the former assistant editor of *Punch*, on such subjects as goldfish, games, books, thermometers, snobbery, and week-end visits.

**Money-Coutts, Francis Burdett.** *Ventures in thought*. Lane, 1915.

A series of fifty-three essays of Baconian brevity and varied subject matter.

**Montaigne, Michel Eyquem de.** *Essays*; tr. by John Florio; with introduction by R. Walker. Dutton, 1910. 3v.

Entertaining soliloquy on every random topic that comes into his head; treating everything without ceremony, yet with masculine sense. There have been men with deeper insight; but one would say, never a man with such abundance of thoughts; he is never dull, never insincere, and has the genius to make the reader care for all he cares for.—Emerson. *Representative men*.

**Repplier, Agnes.** *Compromises*. Houghton, 1904.

The luxury of conversation, The gayety of life, Marriage in fiction, Our belief in books and other topics are discussed with felicity of phrasing and keen analysis.

**Replier, Agnes.** Points of friction. Houghton, 1920.

Clever and effective presentation of an intellectual conservative's attitude toward history, spiritualism, temperament and morals.

**Shorter, Mrs. Dora (Sigerson).** A dull day in London, and other sketches, with an introductory note by Thomas Hardy. Nash, 1920.

Other sketches: The last of summer. Not without honour. The child. The fear of the sheep. The skylark. The gift of the white rose. The footfall. Contentment. Christmas tide. The passing of the fairies.

**Sill, Edward Rowland.** Prose. Houghton, 1900.

Sparkling papers full of quaint ideas drolly expressed on all kinds of subjects, from the Clang tints in words to the Left-over expression of countenance.

**Smith, Alexander.** Dreamthorp; a book of essays written in the country. Page, 1907.

Pleasant reflections on the writing of essays, a lark's flight, books and gardens and other aspects of life in an English village.

**Smith, Logan Pearsall.** Trivia. Doubleday, 1918.

¶ If your mind needs phosphorus, try *Trivia*.—*Roger Mifflin in The haunted book shop.*

**Stewart, Charles David.** Essays on the spot. Houghton, 1910.

Six sprightly and original papers, ranging in subject from the biography of a Texas steer and the population of Wisconsin to the study of grammar.—*Best Books, 1910.*

**Sturgis, Esther Mary (Ogden).** (Mrs. R. Clipston Sturgis). Personal prejudices. Houghton, 1920.

Refreshing informal essays, stating the candid convictions of the author in regard to husbands, house keeping, gardening, old books and woman suffrage.

**Symonds, John Addington.** In the key of blue and other prose essays. 3d ed. Macmillan, 1918.

Gracefully written essays representing the different fields in which the author was interested—Greek and renaissance literature, travel, criticism and verse.

**Wilson, John.** Noctes ambrosianae, by Christopher North. Routledge, n. d.

An essayist and causeur of commanding and singularly varied powers, whose *Noctes ambrosianae* preserve for those who have attained the proper point of view, the original charm of its gaiety, wit, and dramatic humor, its criticism, and its occasional passages of admirably eloquent prose.—*Traill. Social England.*

### THE HARVEST OF A QUIET EYE

**Benson, Arthur Christopher.** From a college window. Putnam, 1906.

Papers on conversation, education, habits and other familiar subjects, gracefully written with the detached feeling of an Eton don, temperamentally a recluse.

**Browne, Sir Thomas.** *Religio medici*, ed. by W. A. Greenhill. Macmillan, 1898.

Eloquent and singularly beautiful defence of a scientific yet reverent attitude toward religion.

**Galsworthy, John.** *The inn of tranquillity; studies and essays.* Scribner, 1912.

Reflections of a lover of beauty, musing on the mystery of nature and the destiny of men.

**Gass, Sherlock Bronson.** *A lover of the chair.* Marshall Jones, 1919.

Quiet meditations; a subtle rebuff of active acquisitive Americanism.

**Gissing, George.** *Private papers of Henry Ryecroft.* Boni and Liveright, 1918. (Modern library).

Contains Gissing's "ripest reflections on books and life, the fruit of an experience unique in its kind, conveyed in language distinguished above most writing of the age for its chastened elegance, its easy grace and balance . . . Grave without being heavy, learned without being pedantic, wise and skeptical without being frigid, the little book is one of the treasures of English literature."—P. E. More.

**Leith, W. Compton.** *Apologia diffidentis.* Lane, 1908.

Introspective study of the feelings of a shy man, written with grave distinction of style.

——— *Domus doloris.* Lane, 1919.

Philosophical meditations of a soldier in a hospital, the "House of pain," which he likens to a university, with pain the teacher. Written with a richness of classical allusion in a style reminiscent of Pater.

**Maeterlinck, Maurice.** *The treasure of the humble*, tr. by Alfred Sutro. Dodd, 1897.

The search for beauty in life is described with elusive grace and distinctive literary charm.

——— *Wisdom and destiny*, tr. by Alfred Sutro. Dodd, 1898.

An attempt to reconcile the outward happenings of life over which a man has no control (destiny) with that free spontaneous and inward life which finds expression in wisdom.—*A. L. A. catalog 1904.*

**Maynard, Theodore.** *Carven from the laurel tree.* McBride, 1919.

The title taken from the couplet

How the crucifix may be

Carven from the laurel tree

implies the Roman Catholic point of view from which the author discusses mysticism, sanctity and the sanitary inspector, the guild idea, and the humors of the saints.

**Paget, Violet.** *Euphorion*, by Vernon Lee. Unwin, 1899.

There is less saw-dust and more star-dust in the books of Vernon Lee than in any other contemporaries we have read, Walter Pater, John Addington Symonds and Arthur Symonds alone excepted.—Thomas Mosher.

## BED BOOKS

There are few books which go with midnight solitude and a candle. It is much easier to say what does not please us then, than what is exactly right. The book must be, anyhow, something benedictory by a sinning fellow man. Cleverness would be repellent at such an hour.—Tomlinson. *Old junk*.

**Bergengren, Ralph.** The comforts of home. Atlantic monthly press, 1918.

Eight confidential essays on things domestic, such as the furnace, the plumber, the bath-room.

"Sooner or later some enterprising publisher will bring out the Guest chamber book-shelf; or, Twenty-five best books for the best bed-room. Such a list would, of course, begin with the Bible and Shakespeare, and could then conscientiously settle down to business with twenty-three places left. A book of home exercises, illustrated with photographs of the same persistent gentleman in forty or fifty more or less ridiculous positions is always interesting . . . . A book of poems to digest will sometimes entertain a guest . . . . and (I should say) the book you are now reading."

**Brooks, Charles S.** There's pippins and cheese to come. Yale university press, 1919.

Twelve whimsical, quaintly illustrated essays.

"By some slim chance, reader, you may be the kind of person, who, on a visit to a strange city, makes for a book-shop. Of course your slight temporal business may detain you in the earlier hours of the day. However, these duties being done and the afternoon having not yet declined, do you not seek a book-shop to regale yourself? Doubtless we have met. I admit a bookish quirk maybe, a love of the shelf, a weakness for morocco, especially if it is stained with age. I will indeed, shirk a wedding for a book-shop. I'll go in 'just to look about a bit, to see what the fellow has,' and on occasion I pick up a volume."

**Crothers, Samuel McChord.** Among friends. Houghton, 1910.

The Anglo-American school of polite unlearning, The hundred worst books, My missionary life in Persia are some of the topics discussed with the quaint wit and mellow wisdom of Dr. Crothers.

**Gardiner, Alfred G.** Pebbles on the shore, by Alpha of the Plough. Dutton, 1918. (Wayfarer's library).

On reading in bed, umbrella morals, taxing vanity, intelligent golf balls, talking to one's self and other personal subjects.

**Holliday, Robert Cortes.** Broome Street straws. Doran, 1919.

"It is said that essays are coming in again. Every once in a while somebody says that. 'Tis like prophecies concerning the immediate end of the world. However it (either one of these prophecies) may be so this time. Still, as to essays, in view of the economy of ideas now going . . . . that likelihood does not seem so possible. Because, whereas you can write an excellent article about something with only one idea, and a pretty fair one, (such as this) with no idea at all, to write the best sort of essay, which is about nothing much, you really need any number of ideas."

**Lucas, Edward Verrall.** Fireside and sunshine. Dutton, 1907.

Whimsical dissertations on toast, walking sticks, fireworks and other subjects Charles Lamb would have loved.



**Milne, Alan Alexander.** *If I may.* Dutton, 1920.

An ideal bedside book, providing just the subjects of meditation that one desires at bedtime, trains of thought that grow rosy as they grow dim.—*Spectator*, 1920.

**Morley, Christopher.** *Mince pie; adventures on the sunny side of Grub Street.* Doran, 1919.

"This book is intended to be read in bed. Please do not attempt to read it anywhere else. In order to obtain the best results for all concerned, do not read a borrowed copy, but buy one. If the bed is a double bed, buy two. Do not lend a copy in any circumstances, but refer your friends to the nearest bookshop where they may expiate their curiosity . . . . If one asks what excuse there can be for prolonging the existence of these trifles, my answer is that there is no excuse. But a copy on the bedside shelf may possibly pave the way to easy slumber."

**Squire, John Collings.** *Books in general,* by Solomon Eagle. Knopf, 1919-20. 2 v.

Delightful comments on life and literature (Florence Barclay, Herrick and Henry James are among the celebrities), fulfilling the author's hope of producing the sort of book one reads in without tedium for ten minutes before one goes to sleep.

### CURRY AND CAVIARE

In reading, as in feeding, there are proprieties, times and seasons to be observed; a time for curry and a time for caviare; and the wise man is he, and fortunate, who can adapt his diet to his moods.—J. O. P. Bland.

**Beerbohm, Max.** *And even now.* Dutton, 1921.

One cannot sum up his creed. Even the thing he satirizes is hard to define, but he has been the embodiment of that spirit which is ready to mock all that take themselves too seriously. Max is, indeed, a part of the English social constitution, a part of the so often praised balance of institutions. He is the check on ponderosity. He prevents English art and letters from becoming too British.—*Nation*, 1921.

**Bourne, Randolph Silliman.** *The history of a literary radical;* ed. by Van Wyck Brooks. Huebsch, 1920.

Papers representing the scope and character of Bourne's best work, including essays in literary criticism, social criticism and the autobiographical essay which gives the title to the book.

With the younger set of the professedly intellectual radicals, as well as with others, who though no longer young still affect juvenile insurgency, the late Randolph Bourne ranks as a leader.—*Weekly Review*, 1921.

**Gerould, Mrs. Katharine (Fullerton).** *Modes and morals.* Scribner, 1920.

Pungent discussions of *The new simplicity*, *British novelists, ltd.*, *Fashions in men*, *Tabu and temperament*, *The sensual ear and other phases of American life.*

**Guedalla, Philip.** *Supers and supermen.* Knopf, 1921.

"Be clever, sweet child, and let who will be good", whispered somebody to Mr. Philip Guedalla, and Mr. Guedalla thought that was a bright idea. His book ranges in its brief historical and literary essays from King Alfred

to Lord Kitchener, from King Louis Philippe to Mr. Wilfred Blunt. He classifies some of them as "Supers" and sub-classifies them as, Some historians, Some literary men, Some Turks, Some lawyers, etc., with separate essays on the greater figures.

**Huneker, James.** *Bedouins.* Scribner, 1920.

Bedouins is exotic and yet nobody but an American could have written it. This Bedouin has found an oasis in which he cultivates flaming flowers of all colors, watered by iridescent streams and glittering fountains. Mr. Huneker is an American brought up in Philadelphia. To the ordinary mind it seems impossible that this interpreter of the occult in life, of the weird in literature, and even of the esoteric Satanic in humanity could come out of that much calumniated city; but here he is very much in the new fashion, and so old-fashioned that he forces modes of thought, which went out with Baudelaire and the dandies of Balzac, into form again.—*Yale Review*, 1920.

——— *Ivory, apes and peacocks.* Scribner, 1915.

Huneker assumes that the elements are already well-grounded, that he is dealing with the initiated, that a pause to explain would be an affront. Sad work for the Philistines—but a joy to the elect!—Mencken. *A book of prefaces.*

**Littell, Philip.** *Books and things.* Harcourt, 1919.

With something of the irresponsibility of the Montaigne and the disillusionment of Anatole France, he is yet in full cry on the trail of realities. His dread of the insincere and the sentimental makes him amusingly distrustful of high motives, and a little wistful in the presence of "those spiritual moods to which nowadays we do not rise by accident, nor yet by will, nor at all without the help of strong hands." If in speaking of men and women he is apt to dilate their failings of pomposity, affectation and absurdity for the sheer pleasure of pricking the bubbles he has blown, when he talks of books he is alert, penetrating, unprejudiced. If Mr. Littell has caught from abroad the trick of letting the eyelids look a little weary as though overweighed by too heavy a burden of human experience he has not yet lost his broad American grin. The grin is the more contagious.—*Nation*, 1920.

**Mencken, Henry Louis.** *Prejudices.* Knopf, 1919. 2 v.

Saturnine essays which condemn Howells and H. G. Wells, glorify George Ade, and judge other writers by Mencken's arbitrary standards.

He has no objection to assuming the role of an aesthetic evangelist or a Billy Sunday of the beautiful, seeking to infuse loveliness into our crude lives by vociferation.—*Nation*, 1920.

## MASCULINE ATTITUDES

**Bergengren, Ralph.** *The perfect gentleman.* Atlantic monthly press, 1919.

Of masculine foibles depicted with engaging frankness and humor. Contents: The perfect gentleman. As a man dresses. In the chair. Oh, shining shoes! On making calls. The liar in bed. To bore or not to bore. Where toils the tailor. Shaving thoughts. Oh, the afternoon tea!

**Hendrick, Ellwood.** *Percolator papers.* Harper, 1919.

From sources as diverse as the *Atlantic Monthly* and the official organ of the Chemist's club, the *Percolator*, these essays range from clever and amusing sketches on dining out and other social customs to serious discussions of scientific and industrial questions.

**Holliday, Robert Cortes.** Walking-stick papers. Doran, 1918.

Twenty-four diverting "records of excursions of a visiting mind," describing how a clerk in a book store may look at celebrities, and discussing the psychology of carrying a cane, wearing a hat, reading after thirty and other amusing topics.

**Morley, Christopher.** Pipefuls. Doubleday, 1920.

Delectable sketches about men and books and unexpected sights in cities, written with delicate charm and spontaneous humor.

—— Plum pudding. Doubleday, 1921.

Whimsical papers on books, and on men, women, dogs and tadpoles, all illuminated by imagination and humor.

### THE ETERNAL FEMININE

I am moved to declare the real delights of the apparently down-trodden, and in the face of a bulky literature expressive of pathos and protest, to confess frankly the joys of being a woman. —Kirkland. *The joys of being a woman*.

**Bennett, Arnold.** Our women; chapters on the sex discord. Doran, 1920.

There is an old saying that every man has in him the material for one good novel. Arnold Bennett doubts this, but asserts that every man has in him the material for one original book about women. This delightfully provocative and illogical essay full of challenging contradictions is the result.

**George, William Lionel.** The intelligence of women. Little, 1916.

Shrewd and thought-provoking comments including besides the title essay Feminist intentions, Uniforms for women, Woman and the paint pot, The downfall of the home, The break-up of the family, Some notes on marriage.

**Kirkland, Winifred.** The joys of being a woman and other essays. Houghton, 1918.

Gay little comments on life as a woman sees it; on a man in the house. old clothes, luggage, the lady alone at night, gardeners, picnics, and letter-writing.

**Paget, Violet.** Hortus vitae; essays on the gardening of life, by Vernon Lee, 1904

Charming reflections on reading, learning music, receiving letters, making presents, and other aspects of a life attuned to happiness.

**Repplier, Agnes.** Varia. Houghton, 1897.

Entertaining comments on the deathless diary, little pharisees in fiction, modern women and their grandmothers, from a Philadelphian's stand-point.

### DOMESTICITIES

**Cohen, Alfred J.** When a man commutes. Dodd, 1918.

Hilarious sketches of suburban life, picturing the commuter's adventures with architects, gardens, cooks and week-end guests.

**McArthur, Peter.** *The red cow and her friends.* Lane, 1919.

Amusing tales of a purposeful strong-minded cow and other animals and things bucolic.

**Sharp, Dallas Lore.** *The hills of Hingham.* Houghton, 1916.

Shows with infectious humor why certain days in the family calendar are red letter days:—the day of the first melon, the pup's birthday, leafing day and the day for ice-cutting.

**Sherwood, Margaret.** *Familiar ways.* Little, 1917.

Delightful sketches of the intimate joys of a householder.

"The little house looked so gentle and confiding in its setting of green grass and apple trees the morning when we first saw it that we could not resist the spell. It coaxed us with that feminine appeal almost impossible to withstand. The closed door and locked sashes, the grass in the walk, hinted at loneliness, suggested that we could understand; and so because of its quaintness and the pathos of the hollowed doorstep, we took it for our own."

**Sloane, Julia M.** *The smiling hill-top.* Scribner, 1919.

Gay little chronicles of the daily happenings in the life of a light-hearted family in California.

**Strunsky, Simeon.** *Belshazzar court; or, Village life in New York City.* Holt, 1914.

Clever, amusing chronicles of the life of apartment dwellers, packed with penetrating observation of public manners and homely customs.

**Warner, Frances Lester.** *Endicott and I.* Houghton, 1919.

Any reader, radical or conservative, seeking a brief respite from continuous alarms and excursions, should go sketching with Endicott, an early Futurist; join in the family prayers,—not always a solemn occasion; help Margaret retrieve the Airedale pup, which had a deceptively aged look and the easy gait of a zebra; faithfully contrive with Endicott's wife to keep his economies from being too disastrously expensive; or sit with the family before a drift-wood fire and watch the rainbow in the flames. Best of all, perhaps, for his refreshment of spirit, let him observe Geoffrey trying to teach his mother—a hopelessly non-aquatic animal—to swim, and with her admire the faith that makes him spend entire bathing hours in alternately launching and dredging for her, "with the morose persistence of a secretary of the navy." —*Nation*, 1920.

**Warner, Frances Lester and Warner, Gertrude.** *Life's minor collisions.* Houghton, 1921.

"Minor friction is the kind that produces the most showy results with the smallest outlay. You can stir up more electricity in a cat by stroking her fur the wrong way than by dropping her in a well. You can ruffle the dearest member of your family more by asking him twice if he is *sure* that he locked the back door than his political opponents could stir him with a libel."

### CHIEFLY OF HUMAN INTEREST

All books save those which subserve some fact, such as, say, ferro-concrete or the migration of swallows or the differential calculus, and even perhaps these also, are about persons. . . . Any inquisitiveness about others, be they artists or mechanics

craftsmen or drudges, which does not refresh us by a new point of view, give a new sense of wonder, or act as tonic to the soul is so much waste energy.—Jackson. *All manner of folk*.

**Addison, Joseph.** Sir Roger de Coverley and other essays from the Spectator, with illustrations by H. M. Brock. Dent, 1905.

The figure of Sir Roger, though it belongs to a bygone age of society, is as durable as human nature itself. Scarcely below the portrait of the good knight will be ranked the character of his friend and biographer, the silent Spectator of men.—Courthope. *Addison*.

**Benson, Arthur Christopher.** The leaves of the tree. Putnam, 1911.

Portraits carefully drawn from life of Henry Sedgwick, J. K. Stephen, Frederick Myers, Henry Bradshaw, Charles Kingsley, Matthew Arnold, Alfred Newton, and four English bishops. The paper on Bradshaw is especially delightful for bibliographers.

**Brown, John.** Spare hours. Houghton, 1883. 3v.

Among the vivid character sketches are those of Marjorie Fleming, famous Edinburgh physicians and other Scotch worthies.

**Carlyle, Thomas.** On heroes, hero worship and the heroic in history. Scribner, 1901. (Centenary ed.)

Six lectures, treating of the hero as divinity (Odin); prophet (Mahomet); poet (Dante, Shakespeare); priest (Luther, Knox); man of letters (Johnson, Rousseau, Burns); king (Cromwell, Napoleon).

**Chapman, John Jay.** Memories and milestones. Moffat, 1915.

Presents vividly such famous figures as William James, Horace Howard Furness, Charles Eliot Norton and Julia Ward Howe.

**Colvin, Sir Sidney.** Faces and places. Scribner, 1921.

Intimate sketches of Stevenson, Meredith, Henry James and Edward Fitzgerald and other notable personalities who made up the author's circle of friends.

**Dobson, Austin.** Later essays, 1917-1920. Oxford university press, 1921.

Seven delicately etched miniatures of eighteenth century characters.

**Gosse, Edmund William.** Portraits and sketches. Scribner, 1912.

Vivid, pictorial studies from personal acquaintance, of literary men of varying distinction, Swinburne, Philip James Bailey, "Orion" Horne, Aubrey de Vere, Tennyson, Whittier, J. H. Shorthouse, Mandell Creighton, Andrew Lang, Wolcott Balestier, Carl Snoilsky, Eugene Melchior de Vögüé, André Gide.

**Holliday, Robert Cortes.** Turns about town. Doran, 1921.

It is for his extraordinary quality as a reporter, an interviewer, that one reader most values Mr. Holliday. How many people now writing can approach him in the knack of establishing contact with a personality in a dozen paragraphs or hitting off a portrait sketch in a dozen words?—*Literary Review*, 1921.

**Jackson, Holbrook.** All manner of folk. Kennerley, 1912.

Informal essays on varied personalities:—Synge, Whistler, Thoreau, Jefferies, Hyndman, Meredith and others.

**Kenyon, C. Fred.** Set down in malice; a book of reminiscences by Gerald Cumberland. Brentano, 1919.

During the author's progress from youth onward through the paths of journalism, he came in contact with many personalities, particularly those of the literary and artistic worlds. Each of his sketches is a pen portrait of the intellect and physique of his subject. Includes such names as Frank Harris, Arnold Bennett, Sir Herbert Tree, Hall Caine.—*Pittsburgh Monthly Bulletin*, 1920.

**Pater, Walter.** Miscellaneous studies, prepared for the press by C. L. Shadwell. Macmillan, 1895.

Contains the "imaginary portraits", exquisite sketches of French and Flemish gentlefolk.

**Raymond, E. T.** All and sundry. Holt, 1920.

Supplements his former volume, *Uncensored celebrities*, 1919, with a sheaf of thirty-six short, pungent character sketches of notable persons, ranging from the Prince of Wales to Clemenceau and Chesterton.

**Russell, George William Erskine.** Prime ministers and some others; a book of reminiscences. Scribner, 1919.

Genial essays on politics, education, religion and famous men, including nine prime ministers from Lord Palmerston to Sir Henry Campbell-Bannerman "in honor of friendship."

**Stevenson, Robert Louis.** Memories and portraits. Scribner, 1902.

A certain thread of meaning binds these papers. Memories of childhood and youth, portraits of those who have gone before us in the battle,—taken together they build up the face of what was once myself.—*Author's note*.

One of the essays is the perennially joyous Penny plain and twopence coloured.

**Strachey, Lytton.** Eminent Victorians. Putnam, 1918.

Vigorous and unconventional portraits of Cardinal Manning, Florence Nightingale, Dr. Arnold and General Gordon.

## YOUTH AND AGE

At twenty, my life was a feverish adventure; at thirty, it was a problem; at forty, it was a solemn duty; at fifty, it is a joyful journey well begun.—E. P. Butler. *How it feels to be fifty*.

**Bergengren, Ralph.** The seven ages of man. Atlantic monthly press, 1921.

Babyhood and boyhood, youngmanhood, fatherhood and old, old age are the subjects of these essays, with two diverting chapters on meeting the beloved and on being a landlord.



**Boas, Ralph Philip, ed.** Youth and the new world. Atlantic monthly press, 1921.

Papers dealing with current problems and ranging in mood and point of view from bewildered spinster to belligerent radical, from labor leader to college president. Dean Briggs on Inter-collegiate athletics and the war, J. N. Larned in A criticism of two-party politics, John Mitchell on The economic necessity of trade-unionism, Bertrand Russell on National independence, and internationalism, Mr. Canby on Sentimental America and Dr. Gordon on Reasonable hopes of American religion—these papers suggest the scope and quality of the book.

**Bourne, Randolph Silliman.** Youth and life. Houghton, 1913.

Candid, well-written essays, analyzing the qualities of youth and expressing the young author's hopeful, enthusiastic attitude toward life.—*Best Books, 1913.*

**Grant, Robert.** The convictions of a grandfather. Scribner, 1912.

In a vein both shrewd and genial with a keen eye for the foibles of the day, but a kindly tolerance withal, a progressive grandfather discusses with his family, such omnipresent topics of the times as the American woman, automobiles, the servant problem, divorce and old age pensions.—*Best Books, 1912.*

**Locker-Lampson, Godfrey Tennyson.** Thoughts in middle life. Humphreys, 1919.

Thirty-seven little cameos on such subjects as one's own company and the family clock.

**Murry, John Middleton.** The evolution of an intellectual. Knopf, 1921.

Chronologically arranged, the essays cover the period October, 1916, to April, 1919. They record the disillusionment of an intelligent modern idealist, who, in the process, has acquired, not cynicism, but wisdom.—*Yale review, 1921.*

**Paine, Harriet Eliza.** Old people. Houghton, 1910.

Cheerful essays on the privileges of old age, showing how to grow old happily.

**Scott, Temple.** The silver age and other dramatic memories. Seltzer, 1919.

Charming reflections capturing the mellow mood of old age, on such subjects as The lady and the singing bird, Reb Yankel, New York at twilight, Fifth Avenue and the Boulevard Saint Michel, at the sign of the golden dusk.

**Sturgis, Esther Mary (Ogden).** "Mrs. R. Clipston Sturgis". Random reflections of a grandmother. Houghton, 1917.

Lively chronicles of some of the joys that come to a grandmother: husband, children, guests, attics and a country house.

### HOBBIES

And now each man bestride his hobby and dust away his bells to what tune he pleases.—Lamb.

**Carrick, Alice Van Leer.** Collector's luck; or, A repository of pleasant and profitable discourses descriptive of the household furniture and ornaments of olden time. Atlantic monthly press, 1919.

Collecting isn't just a fad; it isn't even just a divine madness: properly interpreted it is a liberal education.—*Preface.*

Describes the quest for hidden treasures in old houses—glass-ware, lustre pitchers and teacups, old valentines, silhouettes and white counterpanes.

**Conway, Sir Martin.** Mountain memories. Cassell, 1920.

"Reader, if you and I are to be real comrades, we must share the same adventures of fancy and of soul. You must see my whales and elephants in the clouds and leap to the same God-given revelation whether in art or nature. My fairies must be thy fairies and my gods thy gods!"

**Grey, Edward, 1st viscount.** Recreation. Houghton, 1920.

Discusses the place of recreation in a well-ordered life, and especially Lord Grey's favorite pastimes:—fly-fishing, observations of birds and reading.

**Hine, Reginald L.** The cream of curiosity. Dutton, 1920.

Essays founded upon manuscripts of historical and literary interest in Mr. Hine's collection; a delightful book of genuine substance and antiquarian charm.

**Mackenzie, William Roy.** Quest of the ballad. Princeton university press, 1919.

Includes some of the ballads found in Nova Scotia and discusses types, variations and the scheme of ballad singing.

**Newton, Alfred Edward.** The amenities of book collecting and kindred affections. Atlantic monthly press, 1918.

It was while I was poking about among the book-shops that it occurred to me to write a little story about my books—when and where I had bought them, the prices I had paid, and the men I had bought them from, many of whom I knew well.—*Preface.*

In addition to five essays on the joys of book-collecting, there are pleasant comments on Boswell, Charles Lamb, Anthony Trollope and other writers.

——— A magnificent farce, and other diversions of a book collector. Atlantic monthly press, 1921.

Relates with infectious enthusiasm the friendships with books and men and the delightful chance acquaintances which have come to the author in forming his collection.

**Perry, Bliss.** The amateur spirit. Houghton, 1904.

Pleasant essays showing how the enthusiasm of the amateur and professional skill may be combined in the workaday world.

**Roosevelt, Kermit.** The happy hunting grounds. Scribner, 1920.

Describes adventures in quest of sable antelope, desert sheep, and moose and includes a chapter on book-hunters in South America.

**Shauffler, Robert Haven.** The joyful heart. Houghton, 1914.

In the author's words, "a manual of enthusiasms" which sets forth the happiness that comes from the possession of hobbies.

**Scoville, Samuel, jr.** Everyday adventures. Atlantic monthly press, 1920.

Essays describing a lawyer's recreations in the open with animals and flowers.

**Torrey, Bradford.** Nature's invitation, notes of a birdgazer north and south. Houghton, 1904.

Discoveries made on walks in New Hampshire, Florida, Texas and Arizona.

**Van Dyke, Henry.** Fisherman's luck and other uncertain things. Scribner, 1899.

Pleasant reflections on angling out-of-doors and in books, an open fire, and a lazy brook.

**Walton, Izaak and Cotton, Charles.** Compleat angler; ed. by Richard Le Gallienne. Lane, 1904. (Crown library).

A quaint and loving exposition of the ancient art, delightful in subject matter and in the manner of its telling.

### OUT OF DOORS

Life is sweet, brother . . . There's day and night, brother, both sweet things; sun, moon and stars, all sweet things; there's likewise a wind on the heath.—George Borrow.

**Bailey, Liberty Hyde.** Holy earth. Comstock pub. co., [c1916].

"When one really feels the response to the native earth, one feels also the obligation and impulse to share it with the neighbor. The earth is not selfish. It is open and free to all. It invites everywhere. The naturalist is not selfish, he shares all his joys and discoveries, even to the extent of publishing them."

**Baker, Ray Stannard.** Great possessions, by David Grayson. Doubleday, 1916.

Papers, friendly and refreshing, about "the goodly plain things—the smells, sights, sounds, touches and tastes of the country."

**Burroughs, John.** Leaf and tendril. Houghton, 1908.

As most of the essays in this volume were written in a little bark-study that is surrounded on all sides by vineyards, I have thought it not inappropriate to go to the vine for my title. The "leaf" may stand very well for the nature sketches and the "tendril" may symbolize those other papers in which I have groped my way in some of the great problems, seeking some law or truth to cling to.—*Preface.*

——— Signs and seasons. Houghton, 1891.

"One has only to sit down in the woods or fields or by the shore of the river or lake and nearly everything of interest will come round to him."

——— Under the maples. Houghton, 1921.

Published fifty years after *Wake-robin*, this volume has the same simplicity and freshness and the same zest for adventure. It deals with holidays

in the Great Smoky Mountains and in California, and with Roosevelt at Pine Knot.

**Eaton, Walter Pritchard.** Green trails and upland pastures. Doubleday, 1917.

Three of the essays describe the attraction of Glacier Park, while the others are concerned with the windy hilltops and green valleys of New England.

"There are alluring names in the corner of the world where I dwell, such as Upper Meadow, Sky Farm and High Pasture. Is there not something breeze-blown and spacious about the very words High Pasture? You do not need a picture to bring the image to the eye."

**Fabre, Jean Henri Casimir.** Life and love of the insect. Macmillan, 1911.

Vivacious studies of the habits of insects. Like his other books: *Mason bees* (1914), *Life of the spider* (1913), *Social life in the insect world* (1914) they reveal keen observation and charming style. Autobiographical essays in his *Life of the fly* (1913) tell with touching simplicity why he devoted his life to the study of nature.

**Jefferies, Richard.** The open air. Dutton, 1915. (Wayfarer's library).

Essays that reveal the author's quick response to the magic of light and color.

——— Story of my heart. Longmans, 1901.

R "If your mind needs a whiff of strong air, blue and cleansing, from hilltops and primrose valleys, try the Story of my heart."—*Roger Mifflin in The haunted bookshop.*

**Morris, Mrs. Elisabeth (W.)** Jonathan papers, by Elisabeth Woodbridge. Houghton, 1912.

Refreshing essays on the simple joys of life—berrying, trout fishing, duck-shooting, gardening. *More Jonathan papers* (1915) are written with the same engaging humor.

**Paget, Violet.** The enchanted woods, by Vernon Lee. Lane, 1905.

Vernon Lee possesses a mind richly imbued with the lore of the finest literature, and distinguished by just that touch of paradox of the unexpected which is the other indispensable requisite of the true essayist.—*Outlook* (Eng.) 1903.

**Sharp, Dallas Lore.** Beyond the pasture bars. Century, 1914. (Wild life series).

Fascinating essays about birds, skunks, opossums and squirrels. His *Watcher in the woods*, (1903) and *Fall of the year*, *Spring of the year*, *Winter of the year* (1911-12) have the same lively subjects and amusing style.

——— The face of the fields. Houghton, 1908.

Happy aspects of life on a Massachusetts farm, including a captivating description of finding turtle eggs for Agassiz.

**Sharp, William.** Where the forest murmurs, by Fiona Macleod. Scribner, 1906.

Exquisite expression of the subtle changes of the sky and sea and woodland touched with Gaelic mysticism.

**Thoreau, Henry David.** Walden; or, Life in the woods. Houghton, 1893. (Riverside ed.)

How Thoreau built a little house in the woods and lived there with only birds and animals and flowers for neighbors.

**Torrey, Bradford.** Clerk of the woods. Houghton, 1912.

Weekly chronicle of things out of doors, like birds and berry pastures and chipmunks.

**Wood, Samuel T.** Rambles of a Canadian naturalist. Dutton, 1916.

Seventy very brief, readable essays written by a suburban observer of a Canadian city.

### BIRDS AND BLOSSOMING

There are arbutus days in one's calendar, days when the trailing flower fairly calls him to the woods.—John Burroughs.

**Burroughs, John.** Wake-robin. Houghton, 1893.

A book about birds that brings home the river and the sky and the sparrow singing at dawn in the alder bush.—*Preface.*

**Hudson, William Henry.** Adventures among birds. Dutton, 1915.

His work is a vision of natural beauty and human life as it might be, quickened and sweetened by the sun and rain and by fellowship with all other forms of life. The finest vision now being given to us who are more in want of it than any generation has ever been.—John Galsworthy.

**Miller, Mrs. Harriet (Mann).** Bird ways, by Olive Thorne Miller. Houghton, 1885.

Pleasant record of observations of thrushes, owls, blackbirds and sparrows.

**Torrey, Bradford.** Field days in California. Houghton, 1913.

Vivacious essays on bird life in California and on the pleasure of reading a check list.

## GARDENS

Little garden gods,  
 You of good bestowing,  
 You of kindly showing  
 Mid the pottings and the pods,  
 Watchers of geranium beds,  
 Pinks and stocks and such-like orders,  
 Rose and sleepy poppy-heads—  
 Bless us in our borders,  
 Little garden gods.

Little garden gods,  
 Bless the time of sowing,  
 Watering and growing;  
 Lastly when our sunflower nods,  
 And our rambler's red array  
 Waits the honey-bee her labours,  
 Bless our garden that it may  
 Beat our next-door neighbour's,  
 Little garden gods.

—Patrick Chalmers. *Green days and blue days.*

**Cable, George Washington.** The amateur garden. Scribner, 1914.

Pleasant essays on the charm of gardens that express the owner's individuality, with illustrations drawn from Massachusetts and New Orleans.

**Castle, Mrs. Agnes (Sweetman) and Castle, Egerton.** Our sentimental garden. Lippincott, 1914.

Romantic description of a Sussex garden, showing how and when to enjoy green things growing.

**Earle, Alice Morse.** Old time gardens. Macmillan, 1916.

Sketches of charming gardens in different parts of the world, emphasizing their literary or historical associations. *The lure of the garden*, by Hildegard Hawthorne (Century, 1911) has the same purpose.

**Earle, Maria Theresa (Mrs. C. W. Earle).** Potpourri from a Surrey garden. Dutton, 1898.

A garden lover's journal, with lively comments on flowers, garden books and other topics.

**Flint, Martha Bockée.** Garden of simples. Scribner, 1900.

Book of folk-lore, plant-lore and poet-lore, good to read in winter by the driftwood fire.—*Nation*, 1900.



**Hyatt, Alfred H., comp.** A book of gardens. Foulis, n. d.

Ten charming essays on gardens, including Ruskin, Cowper, Christopher North. His *Book of Old-world gardens*, has ten earlier English essays on the same subject.

**Moore, Frank Frankfort.** A garden of peace. Doran, 1920.

Rambling papers on the delights of making a formal garden, interspersed with reminiscences of books and plays and chats with the author's little daughter.

**Tabor, Grace.** Old-fashioned gardening. McBride, 1913.

Expresses the elusive charm of early American gardens, Dutch, Quaker, Puritan, Cavalier, and Spanish. Mount Vernon and Monticello are described in the chapter on Presidents' gardens.

**Thaxter, Mrs. Celia (Laighton).** An island garden. Houghton, 1904.

Description of the little garden on Appledore, Isle of Shoals, one of the most famous American gardens. Illustrated by Childe Hassam.

**Warner, Charles Dudley.** My summer in a garden. Houghton, 1898.

Celebrates the love of dirt, the joy of growing cabbages and other garden delights.

### THE FOOTPATH WAY

Hazlitt's own confession from his essay "On going a journey" is so good that there should be a tax laid on all who have not read it:

"Give me the clear blue sky above my head," says he, "and the green turf beneath my feet, a winding road before me and a three hours march to dinner—and then to thinking! It is hard if I cannot start some game on these lone heaths. I laugh, I run, I leap, I sing for joy."—Stevenson. *Walking tours*.

**Baker, Ray Stannard.** The friendly road; new adventures in contentment, by David Grayson. Doubleday, 1913.

Cheerful account of the author's three weeks' walking trip, his thoughts and experiences and the friends he made by the way.—*Best Books, 1913*.

**Belloc, Hilaire.** Hills and the sea. Scribner, 1906.

Of excursions of two jolly friends, who found that "the best way of all is on foot, where one is a man like any other man, with the sky above one, and the road beneath, and the world on every side, and time to see all."

**Brooks, Charles S.** *Journeys to Bagdad.* Yale university press, 1916.

"Are you of that elect who, certain seasons of the year—perhaps in March when there is timid promise of the spring or in the days of October when there are winds across the earth and gorgeous panic of fallen leaves—are you of that elect who, on such occasion, or any occasion else, feel stirrings in you to be quit of whatever prosy work is yours, to throw down your book or ledger, or your measuring tape—if such device marks your service—and to go forth into the world?"

**Grahame, Kenneth.** *Pagan papers.* Lane, 1898.

Essays on the romance of the road, loafing, the fairy wicket and similar subjects.

**Jackson, Holbrook.** *Southward ho! and other essays.* Dutton, n. d. (Wayfarer's library).

"Anyone can go a journey, but every journey is a pilgrimage for those who go to Nowhere. To set out for Nowhere requires courage, therefore those who go there may be said to be alive. They are ready to take their chances and do not barter with a guide-book for promises of scenery, antiquities, or other conventional reward, at the end of the day's march. Enough for them the open road and the things life offers by the wayside."

**Sidgwick, Arthur Hugh.** *Walking essays.* Arnold, 1912.

Delectable reminiscences, redolent of fresh fields and new pathways.

"It may be evening, in London, in company: yet the noise of the traffic dies away; the glare of the light and the babble of others drops from you: you are alone with a kindred soul and (if possible) a map spread out between you. Then point by point, detail by detail, you recall the larger movements of your life; every path that you have taken, every stone and summit on which you stood, revive and take place under the plastic stress of your joint memories; the outline of the eternal hills stands before you, loud and high as the call of duty: once more the soft rain enwraps you or the clean wind whips you into ecstasy. For a moment in the midst of our dividing and abstracting civilization you are again a man whole and concrete."

**Stevenson, Robert Louis.** *Virginibus puerisque, and other papers.* Scribner, 1904.

Two of these essays, *Walking tours* and the *Apology for idlers*, are written in holiday mood and set forth with deft touches the delights of the open road and the receptive mind.

**Thoreau, Henry David.** *Excursions.* Houghton, [c1893].

"It is true, we are but faint-hearted crusaders, even the walkers, nowadays who undertake no persevering, never-ending enterprises. Our expeditions are but tours, and come round again at evening to the old hearthside from which we set out. We should go forth on the shortest walk, perchance, in the spirit of undying adventure, never to return—prepared to send back our embalmed hearts only as relics to our desolate kingdoms."

**Torrey, Bradford.** *Footing it in Franconia.* Houghton, 1901.

Happy chronicles of the birds and beasts and flowers seen in the New England mountains.

## LANDS AND PEOPLES

There are many places uncharted that are worth a visit. Treasure Island is somewhere on the seas, the still-vexed Bermoothes feel the wind of some southern ocean, the coast of Bohemia lies on the furthestmost shore of fairyland—all of these wonderful, like white towers in the mind. . . . If we must be ocean liners all day, plodding between known and monotonous ports, at least we may be tramp ships at night, cargoed with strange stuffs and trafficking for lonely and unvisited seas.—Brooks. *Journeys to Bagdad.*

**Brown, Alice.** By oak and thorn. Houghton, 1896.

Essays in praise of gypsying in English byways and of the delectable sights and foods to be found there.

**Crothers, Samuel McChord.** Humanly speaking. Houghton, 1912.

The contemporaneousness of Rome, The unaccustomed ears of Europe, the Toryism of travellers are the amusing reactions of an observant Bostonian.

**Curle, James Herbert.** This world of ours. Doran, 1921.

After two essays describing how the author found the world his oyster, he sketches adventures in little known places, Caracas, the Andes, Jerusalem, Cochin China and a journey from Archangel to Astrachan.

**Hearn, Lafcadio.** Exotics and retrospectives. Little, 1898.

Graceful studies of experiences in two hemispheres, picturing the beauty of Fuji-yama and the quaint charm of insect musicians with the same fidelity of detail.

——— Glimpses of unfamiliar Japan. Houghton, 1894. 2 v.

Studies of the inner life of Japan, written with exquisite sympathy and delicate charm of style.

**Irving, Washington.** The Alhambra. Putnam, 1891. (Knickerbocker ed.)

"It was my endeavour scrupulously to depict its half Spanish, half oriental character, its mixture of the heroic, the poetic, the grotesque; to revive the traces of grace and beauty fast fading from its walls; to record the regal and chivalrous traditions concerning those who once trod its courts."

——— The sketch-book. Putnam, 1897. (Knickerbocker ed).

"I was always fond of visiting new scenes and observing strange characters . . . I have wandered through different countries and witnessed many of the shifting scenes of life. I cannot say that I have studied them with the eye of a philosopher, but rather with the same sauntering gaze with which the lovers of the picturesque stroll from the window of one print-shop to another."

**Howells, William Dean.** Familiar Spanish travels. Harper, 1913.

Thirteen graceful essays which describe with inimitable charm and appreciation things and people seen on the conventional six weeks' tour of Spain.—*Best Books, 1913.*

**Hudson, William Henry.** A traveler in little things. Dutton, 1921.

Some of the little things, described with imagination and sympathy for elusive beauty, are English villages and villagers, apple blossoms, the vanishing curtsy, little girls and birds and insects. The title was suggested by a chance encounter in a commercial hotel with a pompous gentleman who traveled in "something very large."

**James, William Powell.** The lure of the map. 2d ed. Methuen, 1920.

Shows how the Atlas is for all tastes, for all pieties and all patriotisms, and how the tales of pilgrims, pirates and merchant adventurers have a perpetual fascination.

**Jefferies, Richard.** Field and hedgerow. Longmans, 1900.

He is an enchanter who at will transports you into the midst of a green English landscape, where the swallows skim the corn-fields and the butterflies flutter among the wildflowers, where the chaffinch chirps from the expanding oak leaves, and the water sparkles to the sunshine.—*Art Journal, 1893.*

**McFee, William.** Harbours of memory. Doubleday, 1921.

Sketches written on board ship and in intervals between voyages, bringing into harbour cargoes from many places, curiosities from faraway coasts and glimpses of the author's own experiences.

**Marks, Jeannette.** Gallant little Wales. Houghton, 1912.

As a guidebook this volume will be found to contain too few unpronounceable place names to be adequate, but as an introduction to the North Welsh land, its customs, its village life, its little churches, its holiday possibilities, its folklore and romance, its music, its cottages and castles, the essays are charming.

**Morley, Christopher.** Travels in Philadelphia. McKay, 1920.

Where else shall we find the simplicity, the gayety, the kindly humor, and the charm of this gentle essayist? Who, other than Morley, could make a walk out Market Street of interest and a source of fun?—A. E. Newton, *Introduction.*

**Paget, Violet.** The tower of the mirrors and other essays on the spirit of places, by Vernon Lee. Lane, 1914.

Little essays of a traveler who has visited the less known corners of Europe with the seeing eye and a mind saturated with atmosphere and culture, and has been able to crystallize her exquisite impressions into the happiest words.—*Booklist, 1914.*

**Scarborough, Dorothy.** From a southern porch. Putnam, 1919.

Why rush about seeking adventure and change, when you can sit quietly on a porch and have things come to you? Delightful things, too, from graceful poetic fancies and old negro melodies to friendly toads and confiding ghosts. The porch philosophy inspires the reader with a longing to loaf and observe life and savor the passing moments, and get rested up before dying, so as to be fresh for whatever adventure offers itself on the other side. —*Nation*, 1920.

**Symons, Arthur.** Cities and sea-coasts and islands. Brentano, 1918.

Colorful pictures of Spanish cities and the coasts of Cornwall, Brittany and Ireland.

**Tomlinson, H. M.** London River. Knopf, 1921.

Eleven essays relating the lore of the sailing vessel, its voyages and traditions, and the wharves and inns and dull streets where its legends are preserved.

——— Old junk. Knopf, 1920.

Sketches of voyages and travels to strange parts of the world: the African coast, Tampa, and sand-dunes in a nameless world.

**Van Dyke, Henry.** Little rivers; a book of essays in profitable idleness. Scribner, 1903.

Refreshing sketches of rivers in this country and abroad, full of the joys of angling and camping in pleasant woodlands.

### AMERICAN MIND AND MANNERS

This soil is propitious to every seed, and tares must needs grow in it, but why should it not also breed clear thinking, honest judgment and rational happiness?—Santayana. *Character and opinion in the United States*.

**Bridges, Horace James.** On becoming an American. Marshall Jones, 1919.

Reflections of an Englishman who has become an American citizen, showing the contrast between the spirit of America and of Europe.

"In the Old World you are shown the beautiful or stately products of a wondrous past; you cannot withhold your admiration for the works produced by men of old. . . . In the new world you are paid the greater compliment of being asked to contribute to the inspiration of the future, to aid in creating the miracles of art and science that unborn men shall wonder at!"

**Canby, Henry Seidel.** Everyday Americans. Century, 1920.

Thoughtful and lucid appraisal of the American college and high school graduates and their part in reconstruction.

**Eliot, Charles William.** American contributions to civilization. Century, 1897.

Nineteen essays and addresses on social and political subjects, marked by constructive thinking and clear diction.

**Holliday, Robert Cortes.** Men and books and cities. Doran, 1920.

Gossip about book men and book stores and casual comments on a journey from Indianapolis to the Pacific coast.

**Lowell, James Russell.** Democracy and other papers. Houghton, 1887.

The title essay is a clear and carefully reasoned definition of democracy as a political experiment based on idealism.

**Matthews, James Brander.** The American of the future and other essays. Scribner, 1909.

Fifteen entertaining and sensible essays on American character, manners, humor, etc.—*Best Books, 1909.*

**Nicholson, Meredith.** The man in the street; papers on American topics. Scribner, 1921.

"Let Main Street alone!" begins this book of American essays, and in it Mr. Nicholson makes a plea for the small town. Other papers are on The cheerful breakfast table, A church for honest sinners, The second-rate man in politics, How, then, should Smith vote? The poor old English language.

——— The provincial American and other papers. Houghton, 1912.

What a typical citizen of Indiana thinks about the tired business man, best sellers, and Smith at church.

**Perry, Bliss.** The American mind. Houghton, 1912.

Essays at once logical and discursive, sane and humorous, based on study of American traits in American literature.

**Replier, Agnes.** Americans and others. Houghton, 1912.

Fourteen piquant and well-written essays, giving shrewd observations on politeness, goodness and gayety, enthusiasm and other aspects of contemporary manners.

——— Counter currents. Houghton, 1916.

Brilliant, witty, conservative chapters criticizing sharply, from a background of sound sense, certain policies and tendencies of the day and especially some side issues of the European war, particularly women and war, and the hyphenated American.—*Best Books, 1916.*

**Roosevelt, Theodore.** American ideals and other essays, social and political. Putnam, 1897.

Discusses practical politics with common sense and a healthy idealism.

**Santayana, George.** Character and opinion in the United States with reminiscences of William James and Josiah Royce and academic life in America. Scribner, 1920.

Comments on the American mind before the war as it appeared to a keen observer.

**Sedgwick, Henry Dwight.** The new American type, and other essays. Houghton, 1902.

Twelve popular essays, written with humor and critical acumen, on various aspects of literature, art and education.

### SCHOOLS AND SOCIETY

What is this supreme symbol that educational establishments like to use on their stationery? It is one hand holding a torch and another hand open to receive it. If it means anything, it means that something illuminative is passing, or can be passed, from one human being to another—from teacher to scholar.—Yeomans. *Shackled youth.*

**Aydelotte, Frank.** The Oxford stamp and other essays. Oxford university press, 1917.

Pertinent comparisons of college life and teaching in Oxford and American universities, showing what a Rhodes scholar brought to his teaching: the idea of a community of young men, keen, open-hearted, sympathetic and observant, to whom discussion and study became as natural as sport.

**Beith, John Hay.** The lighter side of school life, by Ian Hay. Foulis, 1919.

Amusing sketches of boys and masters in English schools, written with a whimsical understanding of the compensations that come to teachers.

**Canby, Henry Seidel.** College sons and college fathers. Harpers, 1915.

The first five essays deal with the undergraduate as a broad-minded professor sees him; the other five discuss problems of culture and democracy the college must meet.

**Crothers, Samuel McChord.** The dame school of experience, and other papers. Houghton, 1920.

The teacher's dilemma, The perils of the literate, Education in pursuit of Henry Adams, and related topics are discussed with humor and penetrating insight.

**Dewey, John.** The school and society. Rev. ed. University of Chicago press, [c1915].

Constructive papers on the part played by the school in the daily life of children.

**Dunn, Mrs. Martha (Baker).** Cicero in Maine, and other essays. Houghton, 1905.

Delightful papers, showing how Cicero and the Æneid lived for boys and girls in Maine.

**Gayley, Charles Mills.** Idols of education. Doubleday, 1910.

Crisp and provocative essays, applying Bacon's classification of accepted traditions to educational fetishes.

**Henderson, Charles Hanford.** Education and the larger life. Houghton, 1902.

Sane and carefully-worked-out suggestions for furthering the progress of civilization through education.

**Huxley, Thomas Henry.** Science and education. Appleton, 1901.

A scientist's lucid exposition of the value of biology in education.

**James, William.** Talks to teachers on psychology and to students on some of life's ideals. Holt, 1914.

Includes three delightful essays on The gospel of relaxation, A certain blindness in human beings, What makes a life significant, as well as the concise psychological papers.

**Jordan, David Starr.** The voice of the scholar. Elder, 1903.

Inspiring papers on different aspects of university education.

**Newman, John Henry, Cardinal.** The idea of a university defined and illustrated. Longmans, 1902.

Of all the books in these hundred years there is perhaps none you can more profitably thumb and ponder than this volume . . . The book is so wise—so eminently wise—as to deserve being bound by the young student of literature for a frontlet on his brow and a talisman on his writing wrist. —Quiller-Couch. *On the art of writing.*

**Palmer, George Herbert.** The teacher. Houghton, 1908.

Of the twelve essays by Professor Palmer, The ideal teacher and The glory of the imperfect, lead in interest and inspiration. Four papers by Mrs. Palmer dealing with the education of woman are included.

**Pearson, Francis Bail.** Reveries of a schoolmaster. Scribner, 1917.

Kindly papers on the lighter side of teaching.

**Sharp, Dallas Lore.** Patrons of democracy. Atlantic monthly press, 1920.

Shows the need for common schools open to everyone, rather than private schools, in the development of democracy.



**Yeomans, Edward.** Shackled youth. Atlantic monthly press, 1921.

Sound and stimulating ideas of a Chicago manufacturer on the teaching of geography, history and literature, and other educational questions.

## ART

So long as men care for art they will go on talking about it, as they have been talking about it since art began, for there is no greater happiness than that which is to be found in disinterested talk about the things of the mind.—Cortissoz. *Art and commonsense*.

**Arts and crafts exhibition society, London.** Arts and crafts essays, by members of the society; with preface by William Morris. Longmans, 1899.

Essays by well-known craftsmen on design and handicraft, textiles, wall-paper, furniture, printing and other topics, written to call attention to "that really most important side of art, the decoration of utilities by furnishing them with genuine artistic finish."

**Babbitt, Irving.** The new Laokoön; an essay on the confusion of the arts. Houghton, 1910.

Critical study which defines the classic, pseudo-classic and romantic movements in art, literature and music.

**Cortissoz, Royal.** Art and common sense. Scribner, 1913.

Advocates the use of common sense, good judgment and a sense of humor in criticism of art and applies these qualities in the discussion of Whistler, Sargent, Spanish art, the post-impressionists and other subjects.

**Cox, Kenyon.** Artist and public, and other essays on art subjects. Scribner, 1911.

Studies of the work of Millet, Raphael, St. Gaudens and other American artists, showing the relationship of each artist to his time.

——— The classic point of view. Scribner, 1911.

Six papers, stressing the value of high standards in art, characterized by nobility and restraint, rather than by novelty.

**Cram, Ralph Adams.** The ministry of art. Houghton, 1914.

Essays of a mediaevalist, revealing the ways in which "abstract art may do more than make life beautiful, in that it can act symbolically, tropically, sacramentally, and so become the supreme means of expressing, and of inciting and exalting those emotions which transcend experience."

**Hind, Charles Lewis.** Art and I. Lane, 1921.

"I have shaped the essays into groups—The art of to-day, The art of to-morrow, The art of yesterday, Art and Mr. X. I do believe that according

to my strength and vision, I have ranged the field of art tolerably comprehensively; and if there be those who object to the title of the book,—all I can say in defence is—well, that describes it. It is my reaction to our Lady Art. I love her. I have spent much of my life trying to understand and appreciate her, and all I have written here about my adventures is just a true tale."

**Huneker, James.** Promenades of an impressionist. Scribner, 1910.

Vivid sketches of the personal preferences of the author, ranging in subject from Velasquez and Botticelli to Cezanne.

**McDowall, Arthur.** Realism, a study in art and thought. Constable, 1918.

An attempt to discover the theory of realism in art and its connection—if it has any—with realism in thinking.

**Mather, Frank Jewett, jr.** Estimates in art. Scribner, 1916.

Readable comments by a well-known critic of catholic tastes, on El Greco, Goya, Sorolla, Vermeer, and Chinese and Japanese painting.

**Morris, William.** Hopes and fears for art. Longmans, 1901.

Describes with characteristic enthusiasm aspects of arts and crafts made by the people and for the people, satisfying to the makers and the users.

**Phillips, Duncan.** The enchantment of art as part of the enchantment of experience. Lane, 1914.

Personal and persuasive appreciations of painting, concerned chiefly with impressionism.

**Ruskin, John.** Modern painters. Allen, 1901. (Brantwood edition).

Comments on life and art, characterized by intellectual independence, spiritual insight and colorful phrasing.

**Tolstoi, Lyof Nikolaevich, graf.** What is art? Tr. from the Russian by A. Maude. Crowell, 1898.

Presents the author's convictions regarding the mission of art in developing the brotherhood of man.

**Van Dyke, John Charles.** What is art? Scribner, 1910.

Studies in the technique and criticism of painting, from the point of view of an artist who recognizes art as an expression of life.

**Whistler, James McNeill.** The gentle art of making enemies, as pleasingly exemplified in many instances, wherein the serious ones of this earth, carefully exasperated, have been prettily spurred on to unseemliness and indiscretion, while overcome by an undue sense of right. Heinemann, 1890.

Comment is superfluous.

**Woodbury, Charles Herbert.** Painting and the personal equation. Houghton, 1919.

One may envy the painting classes that heard such talks. His counsels abound in mother wit and are blessedly free from the jargon of the studios. He advocates a modified naturalism.—*Weekly Review*, 1920.

## MUSIC

People are not born with a taste for good music. Neither do they achieve it suddenly, nor have it thrust upon them. No. The well-rounded musical amateur is the product of a long evolution. The lover of good music has developed his love only by passing through every successive stage of musical enthusiasm from supreme delight in the rattle solo to supreme delight in, say, the Choral symphony.—Schauffler. *Musical amateur*.

**Gilman, Lawrence.** Nature in music and other studies in the tone poetry of today. Lane, 1914.

Graceful sympathetic studies, about program music, opera in English, and other recent phases of music.

**Huneker, James.** Overtones; a book of temperaments. Scribner, 1906.

Brilliantly written comments on Strauss, *Parsifal*, Verdi, Balzac, Flaubert, Nietzsche and Turgenieff, with plangent interludes on literary men who loved music.

**Mason, Daniel Gregory.** Contemporary composers. Macmillan, 1918.

Six interesting and authoritative essays: Democracy and music; Richard Strauss; Sir Edward Elgar; Claude Debussy; Vincent d'Indy; Music in America. Completes the series of great creative musicians begun in *Beethoven and his forerunners* and continued in *The romantic composers* and *From Grieg to Brahms*.—*Best Books*, 1918.

**Newman, Ernest.** A musical motley. Lane, 1919.

Diverting essays that enliven the tasks of a musical critic, on such subjects as Putting the classics in their place, Nonsense music, Quotation in music.

**Rolland, Romain.** Musicians of today; tr. by Mary Blaiklock. Holt, 1914.

Well-written and authoritative papers chiefly on French and German music. In *Some musicians of former days* (1915), the author discusses the first operas, Lully Gluck, Grétry and Mozart.

**Rosenfeld, Paul.** Musical portraits. Harcourt, 1920.

Illuminating interpretations of the work of twenty modern composers.

**Schauffler, Robert Haven.** The musical amateur. Houghton, 1911.

This book champions the cause of musical enthusiasm. It holds that the true listener plays almost as real and vital a part in the making of music as the composer or the performer, and it points the way by which everyone may become a "creative" listener and an infectious source of "creative" listening.—*Preface.*

**Sonneck, Oscar George Theodore.** Suum cuique; essays in music. Schirmer, 1916.

The first paper is a plea for freedom from tradition in composition; the others discuss aspects of music in America.

**Surette, Thomas Whitney.** Music and life; a study of the relations between ourselves and music. Houghton, 1917.

Discusses what music is, music for children, public school music, community music, the opera and the symphony, in the hope of making music intelligible to the hearer.

**Van Vechten, Carl.** Music and bad manners. Knopf, 1916.

In addition to the title essay, contains five amusing and authoritative studies of modern tendencies in music.

### ETERNAL VERITIES

Every day that is born into the world comes like a burst of music, and sings itself all the day through, and thou shalt make of it a dance, a dirge or a life march, as thou wilt.—Carlyle.

**Burroughs, John.** Accepting the universe. Houghton, 1920.

It is reported of Margaret Fuller that she said she accepted the universe. "Gad, she'd better", retorted Carlyle. From his own experience John Burroughs has formulated his credo: "On the whole and in the long run, as I am never tired of asserting, Nature is good. The universe has not miscarried. The celestial laws do not need to be worked over and rectified."

**Carlyle, Thomas.** Sartor resartus; the life and opinions of Herr Teufelsdröckh. Scribner, 1897. (Centenary ed.)

In the guise of a review of a German treatise on dress, Carlyle expresses his own ideas of the meaning of social and religious conventions. Chaotic, explosive, dynamic, the book shows the use of visible things as the clothing of the spirit and the ultimate triumph of spiritual values.

**Cram, Ralph Adams.** Gold, frankincense and myrrh. Jones, 1919.

Gold is the pure, imperishable quality of the monastic ideal, frankincense the supreme act of worship through the blessed sacrament, myrrh the saving grace quality of a right philosophy of life . . . the three gifts that must be offered by a world once more led to worship and fall down before the God so long and so lightly denied.—*Preface.*

**Emerson, Ralph Waldo.** Essays. Houghton, 1889. 2 v.

Compensation, spiritual laws, love, friendship and other noble subjects are discussed with serene faith and certainty of phrase.

**Huxley, Thomas Henry.** Lay sermons. Appleton.

Contains the famous essay On a piece of chalk, which has been called a perfect handling of a trivial subject so as to make it a window into the infinite.

**Russell, George William.** The candle of vision, by Æ. Macmillan, 1918.

Mystical experiences of the Celtic poet.

There are also windows in the soul through which can be seen images created not by human but by divine imagination . . . I have tried to discriminate between that which was self-begotten fantasy and that which came from a higher sphere.—*Preface.*

**Stevenson, Robert Louis.** Across the plains, with other memories and essays. Scribner, 1903.

One of the essays is the magnificent Christmas sermon, one of the finest of modern essays, rich in wisdom, noble in feeling, transparent in sincerity.—Walker. *English essays.*

### EVERYDAY ETHICS

Life is a struggle, but not a warfare; it is a day's labor; but labor on God's earth under the sun and stars with other laborers, where we may think and sing and rejoice as we work.—Burroughs.

**Bennett, Arnold.** How to live on twenty-four hours a day. Doran, 1910.

Readable plea for the employment of spare moments in self-improvement, either by reading or reflection.

**Cabot, Richard Clarke.** What men live by. Houghton, 1914.

The value and significance of work, play, love and worship, the four elements which the author believes are essential for normal living.

**Dawson, William James.** The book of courage. Revell, 1911.

Sympathetic inspiring essays on the cultivation of a brave spirit in meeting the vicissitudes of life—failure, lost friendships, sudden tragedy, leaving familiar things, ill-health, bereavement, old age.—*Best Books, 1911.*

**Erskine, John.** The moral obligation to be intelligent. Duffield, 1915.

When the wise man brings his list of our genuine admirations, will intelligence be one of them?

**Keller, Helen.** Optimism; an essay. Crowell, 1903.

Three brief chapters embodying the hopeful philosophy of the brave young author.—*Best Books*, 1903.

**Park, John Edgar.** The bad results of good habits and other lapses. Houghton, 1920.

Genial essays that teach in unorthodox ways simple methods of being happy and making others so.

**Wilson, Woodrow.** When a man comes to himself. Harper, 1915.

Expresses the belief that after a man comes to himself he knows "what his powers mean, what spiritual air they breathe, what ardors of service clear them of lethargy, relieve them of all sense of effort, put them at their best."

## WRITING

As literature is an art and therefore not to be pondered only, but practised, so ours is a living language and therefore to be kept alive, supple, active in all honorable use.—Quiller-Couch. *On the art of writing*.

**Colby, Frank Moore.** Constrained attitudes. Dodd, 1910.

Literary platitudes and follies, journalism, the self-complacent and literal-minded, and other things criticizable are pricked by the author's good-natured satire in eleven witty, cleverly phrased essays.—*Best Books*, 1910.

**Eastman, Max.** Journalism versus art. Knopf, 1916.

An able and often amusing indictment of the "good bad stuff," pictorial and literary, which fills the pages of the current cheap American magazines. His arguments against free verse and spelling reforms are also ingenious and thought provoking.

**Eliot, Thomas Stearns.** The sacred wood; essays on poetry and criticism. Methuen, 1920.

A poet's theories of the function of criticism as an exact science.

**Matthews, James Brander.** Essays on English. Scribner, 1921.

Pleasant papers, showing the English language in this country and abroad in process of growth.

**Overton, Grant Morton.** Why authors go wrong. Moffat, 1919.

Eight gay little talks about authors, publishers, reviewers, and teachers of English.

**Quiller-Couch, Sir Arthur Thomas.** On the art of writing. Putnam, 1916.

Brilliant essays showing that literature is not a mere science to be studied, but an art to be practised. The interlude On jargon is commended to all writers.

### READING

I sometimes fear that reading, in the old-fashioned sense, may become a lost art. The habit of resorting to the printed page for information is an excellent one, but it is not what I have in mind. A person wants something and knows where to get it. He goes to a book just as he goes to a department store. Knowledge is a commodity done up in a neat parcel. Literature, properly so called, is quite different from this, and literary values inhere not in things or even ideas, but in persons. There are some rare spirits that have imparted themselves to their words. The book then becomes a person, and reading comes to be a kind of conversation.—Crothers. *Gentle reader.*

**Counsel upon the reading of books.** Houghton, 1900.

Wise counsel by seven authors: A preface on reading and books by Henry Van Dyke; History by H. Morse Stephens; Memoirs and biographies by Agnes Repplier; Sociology, economics and politics by Arthur T. Hadley; The study of fiction by Brander Matthews; Poetry by Bliss Perry; Essay and criticism by Hamilton Wright Mabie.

**Crothers, Samuel McChord.** The gentle reader and other essays. Houghton, 1903.

Pleasant chats on the enjoyment of poetry, the honorable points of ignorance, the obligation of historians to be readable and other topics. Written for the Gentle Reader rather than for the Modern Intelligent Reading Public.

**Harrison, Frederic.** Choice of books. Macmillan, 1886.

A plea for the reading of good books, for as Harrison says, we need to be reminded every day how many are the books of inimitable glory which with all our eagerness after reading we have never taken into our hands.

**Jenkins, MacGregor.** The reading public. Houghton, 1914.

Brief, witty, unpretentious discussion of types of magazine readers and contributors, by the publisher of the *Atlantic Monthly*.—*Best Books, 1914.*

**Kerfoot, John Barrett.** How to read. Houghton, 1916.

The literary critic of *Life* shows the average "man in the street" that reading is a creative process.

**Larned, Josephus Nelson.** Books, culture and character. Houghton, 1906.

Pleasantly written suggestions concerning reading and the choice of books.

**Lee, Gerald Stanley.** The lost art of reading. Putnam, 1902.

Clever and erratic criticisms of hasty methods of reading and thinking. Urges the need for imagination, for entrance examinations in joy and for old-fashioned librarians.

**Quiller-Couch, Sir Arthur Thomas.** On the art of reading. Putnam, 1920.

Vivacious talks to Cambridge students on the delights of reading and the importance of children's books. Reading the Bible is a plea for treatment of the Bible as literature.

**Smith, Charles Alphonso.** What can literature do for me? Doubleday, 1913.

On the service of books in widening the reader's field of vision and showing him the glory of the commonplace.

### THE BOOKSHELF

Paradise in the world to come is uncertain, but there is indeed a heaven on this earth, a heaven which we inhabit when we read a new book.—*Roger Mifflin in The haunted bookshop.*

**Arnold, Matthew.** Essays in criticism. Macmillan, 1902. 2 v. (Eversley series).

In these papers on different writers Arnold displays the tolerant wisdom, clarity of thought and expression and ardent sincerity that he demands in his essay on the functions of criticism.

**Bagehot, Walter.** Literary studies. Longmans, 1891. 2 v.

Sane and vigorous criticism of the first Edinburgh reviewers, Hartley Coleridge, Shelley, Shakespeare and other writers, characterized by humor and keen insight.

**Beers, Henry Augustus.** The Connecticut wits and other essays. Yale university press, 1920.

He unearths Joel Barlow and those other neglected spirits of old Connecticut; and then allows his fancy to range over such themes as the poetry of the cavaliers, Shakespeare's contemporaries, Thackeray and Sheridan. In manner these essays are scholarly, informative and suavely graceful.—*Freeman, 1920.*

**Birrell, Augustine.** Obiter dicta. Scribner, 1904. 2 v.

Discriminating criticism and urbane humor characterize these essays as well as his other works: *Essays about men, women and books* (1894), *Essays and addresses* (1901), *Res judicatae* (1892).

——— In the name of the Bodleian, and other essays. Scribner, 1905.

Bookworms, Confirmed readers, First editions, Gossip in a library, Librarians at play, Old pleasure gardens, Old booksellers are the titles of some of the other urbane and sparkling essays.



**Boyd, Ernest Augustus.** Appreciations and depreciations. Lane, [c1917].

Six pleasantly informal essays on Irish authors.

**Bradford, Gamaliel.** A naturalist of souls. Dodd, 1917.

The psychographic method, that is, the use of significant detail arranged to produce a "crescendo" effect instead of the chronologic biographical method, is employed in these essays on Donne, Trollope, Dumas, Leopardi, Ovid, Pliny, Francis de Sales.

**Chapman, Robert William.** Portrait of a scholar, and other essays written in Macedonia, 1916-1918. Oxford press, 1921.

No echo of war disturbs these bookish pleasures which carried the author through the Macedonian campaign. Shaw's Pygmalion suggests an excellent paper on spelling reform, and the essays on rhyme, the art of quotation, Johnson in Scotland, and the textual criticism of English classics abound in references which make it difficult to imagine that they were written far from the sources to which they refer. No reader can fail to be affected by their tone of mellow learning and captured by their unaffected style.—*Literary review*, 1921.

**Chesterton, Gilbert Keith.** Heretics. Lane, 1905.

Brilliant comments on the non-conformist ideas of Shaw, Wells, George Moore, Celts and Celtophiles, Whistler and slum novelists. *Orthodoxy* (1908) was written in reply to critics of this book.

——— Varied types. Dodd, 1903.

Having discovered that it is far more daring and original to defend conventionality than to defend a cart-load of revolutions, Chesterton's papers on Charlotte Brontë, Morris, Pope, Rostand, Alfred the Great, Tennyson and other writers show his characteristic love of paradox and vivid phrasing.

——— Victorian age in literature. Holt, 1913. (Home university library).

Refreshingly original interpretation of significance of the Victorian age as a whole with clever critical estimates of its prominent authors. Style is trenchant, sparkling and wholly pleasing.—*Best Books*, 1913.

**Coleridge, Samuel Taylor.** Biographia literaria. Dutton, 1908. (Everyman's library).

Coleridge, a catholic mind, with a hunger for ideas; with eyes looking before and after to the highest bards and sages, and who wrote and spoke the only high criticism in his time, is one of those who saves England from the reproach of no longer possessing the capacity to appreciate what rarest wit the island has yielded.—Emerson. *English traits*.

——— Essays and lectures on Shakespeare and some other old poets and dramatists. Dutton, 1909. (Everyman's library).

He made the first serious attempt to grasp the totality of Shakespeare's work and to trace out the inner history of his mind through the chronological chaos in which the dramas were still involved.—Herford. *Age of Wordsworth*.

**Cook, Sir Edward Tyas.** Literary recreations. Macmillan, 1918.

Delightfully phrased essays of a great biographer including among others, The art of biography, The art of indexing, A study in superlatives (a comparison of authors' lists of best books). *More literary recreations* by the same author, (1919), contains three charming classical studies on Pliny's letters, the classics in daily life and the Greek anthology. Other essays are on Travelling companions, The art of editing, The changes and corruptions of words and Single poem poets.

**Courtney, W. L.** Old saws and modern instances. Chapman, 1918.

Critical studies of modern literature contrasted with ancient examples, including comparisons of Brieux with Euripides, and Hardy's *Dynasts* with Aeschylus.

**Dobson, Austin.** Eighteenth century vignettes. Chatto, 1896.  
3 v. (St. Martin's library).

Characteristic little pictures of Swift, Johnson, Dodsley, Richardson, and other worthies.

——— Old Kensington palace, and other papers. Stokes, 1910.

Essays distinguished for their literary quality and for their keen sympathy with little known persons of the eighteenth century.

**Duclaux, Agnes Mary Frances (Robinson).** Twentieth century writers (reviews and reminiscences). Scribner, 1920.

Brilliant and scholarly discussion of sixteen recent French writers with chapters on the pastoral novel and the novel of childhood.

**Fitch, George Hamlin.** Comfort found in good old books. Elder, 1911.

Appreciative essays on books that made life possible to the author after the death of his only son.

**Follett, Helen Thomas and Follett, Wilson.** Some modern novelists. Holt, 1918.

Illuminating and readable criticisms of Meredith, James and their contemporaries, as well as the younger generation, W. B. Maxwell, Theodore Dreiser and Ethel Sidgwick, based on the theory that "the distinctive characteristic of modern fiction is its intensification of the feeling of human solidarity."

**Freeman, John.** The moderns. Crowell, 1917.

Sane and thoughtful essays on Shaw, Wells, Hardy, Maeterlinck, Henry James, Conrad, Patmore, Francis Thompson, Robert Bridges, written with sympathy and a knowledge of general English literature.

**Garnett, Richard.** Essays of an ex-librarian. Heinemann, 1901.

Bears the imprint of the writers' personality as a steward and student of books interested in those nice minor questions which arise among professed bookmen. The work of one curious in the odd corners and quiet byways of literature.—*Pittsburgh Catalog*, 1902-6.

**George, Walter Lionel.** Literary chapters. Little, 1918.

Provocative criticisms of contemporary novels, novel-writing and readers, entertaining and typical of the modern ironic attitude toward life.

**Goldring, Douglas.** Reputations, essays in criticism. Seltzer, 1920.

Scores H. G. Wells, Hugh Walpole, and Compton Mackenzie and condemns clever novels for their futility.

**Gosse, Edmund William.** Books on the table. Scribner, 1921.

A sheaf of recent essays by the distinguished critic, including *The last years of Disraeli*, *Boythorn in the flesh*, *Autobiography* and *Mrs. Asquith* and other penetrating papers.

——— Some diversions of a man of letters. Scribner, 1919.

Illuminating discussion of fluctuations of literary taste, with comments on some of the figures in the history of English literature which have suffered from the changes of fortune and the instability of taste.

——— Three French moralists. Scribner, 1918.

The object of these essays is to trace back to some of its sources the spirit of gallantry which inspired the young French officers in the beginning of the war. The author in searching for the germ of this exalted sentiment has chosen three seventeenth century moralists who inculcated their sentiments by means of the maxim: *La Rochefoucauld*, *La Bruyere* and *Vauvenargues*. The last essay, *The gallantry of France*, is a roll call of the young soldier-authors who died on the field of honor, *Lintier*, *Allard-Meeus*, *Drouet*, *Nolly*, seeking in each the present day expression of the ancient high chivalry and spiritual dedication of France.—*Open Shelf*, 1919.

**Hazlitt, William.** Lectures on the English comic writers, with miscellaneous essays. Dutton, 1910. (Everyman's library).

It is impossible to read them without catching something of the ardour of his own enthusiasm, and it says much for the soundness of his taste and judgment that the great majority of the criticisms emerged undistorted from the glowing crucible of his thought.—*Lobban*. *English essays*.

——— Lectures on the English poets; and the spirit of the age. Dutton, 1910. (Everyman's library).

Great as Hazlitt was as a miscellaneous and Montaignesque essayist, he was greater as a literary critic. The four great collections of his criticism, *The characters of Shakespeare*, *The Elizabethan dramatists*, *The English*

poets and *The English comic writers*, with not a few scattered things in his other writings, make what is on the whole the best body of criticism by a single writer in English on English. He is the critics' critic as Spenser is the poets' poet.

**Hearn, Lafcadio.** Interpretations of literature, selected and edited with an introduction by John Erskine. Dodd, 1915. 2 v.

Illuminating lectures to Japanese students, preserved in their class notes, and published under the titles *Interpretations of literature*, *Appreciations of poetry* and *Life and literature*. They reveal literature as the best expression of intimate experiences and the art of reading or of criticism as the art of discrimination among experiences.

**Higginson, Thomas Wentworth.** Carlyle's laugh and other surprises. Houghton, 1909.

Illuminating sketches of literary friends and contemporaries—Thoreau, Bancroft, Stedman, Emily Dickinson, Julia Ward Howe, and others.

**Hind, Charles Lewis.** Authors and I. Lane, 1921.

Pleasant chats spiced with personal reminiscences of authors famous in the nineties and later, by the former editor of the Academy.

**Howells, William Dean.** My literary passions. Harper, 1895.

"To give an account of one's reading is in some sort to give an account of one's life," the author says, and in these pleasant papers Howells describes the books he read in childhood and in later years.

**Hudson, William Henry.** A quiet corner in a library. Rand, 1915.

Leisurely, appreciative rather than critical, essays on Tom Hood, Henry Carey, George Sills and Samuel Richardson.

**Hunt, Leigh.** Leigh Hunt as poet and essayist; being passages from his works selected and edited with biographical introduction by Charles Kent. Warne, 1891. (Cavendish library).

It was Leigh Hunt's special gift to find excellence in good men and good books. As a constructive critic, he may not have been of the first rank, but as an understanding appreciator, a finger-post of beauty he has no superior.—Lucas. *Lamb*.

——— Men, women and books. Scribner, 1908.

A critic whose subtlety of discrimination and whose soundness of judgment, supported as it was on a broad base of truly liberal scholarship, have hardly yet won fitting appreciation.—Lowell. *Prose works*.

——— Wit and humor. Scribner, 1890.

Next to the pleasure he took in books was that he derived from teaching others to take pleasure in them. Witness his *Wit and humor* and his *Imagination and fancy*, to my mind the greatest treasures in the way of handbooks that have ever been offered to students of English literature and the completest antidotes to pretence in it.—Payn. *Some private views*.

**Hutton, Lawrence.** Talks in a library. Putnam, 1905.

Personal and literary recollections including reminiscences and anecdotes of Edwin Booth, Henry Irving, Joseph Jefferson, St. Gaudens, Du Maurier, Mark Twain, Dickens and many other well known people.—*Best Books*, 1905.

**James, Henry.** Notes on novelists, with some other notes. Scribner, 1914.

Keen insight and delicate phrasing characterize these remarkable critical essays, rich in knowledge of books and men, which reveal Henry James himself as much as Stevenson, Zola, Flaubert, Balzac, George Sand, d'Annunzio, Matilde Serao, the younger Dumas.

**Johnson, Lionel Pigot.** Reviews and critical papers, ed. with an introduction by Robert Shafer. Dutton, 1921.

Supplements an earlier collection published in 1912. Brilliant reviews of new books by an Englishman whose "learned good sense was informed by prolonged contact with the greatest and best in classical and modern literature."

**Lang, Andrew.** Adventures among books. Longmans, 1905.

Rambling talks about Stevenson, Mrs. Radcliffe, St. Augustine and other writers who have interested Lang.

"One good thing, if no more, these memories may accomplish. Young men, especially in America, write to me and ask me to recommend 'a course of reading'. Distrust a course of reading. People who really care for books *read all of them*. There is no other course. Let this be a reply. No other answer shall they get from me, these inquiring young men."

——— Letters to dead authors. Scribner, 1893. (Cameo ed.)

One of the minor masterpieces of literature, the keenest and cleverest volume of playful criticism since the *Fable for critics*.—Brander Matthews.

**Lowell, James Russell.** Among my books. Houghton, 1899. 2 v.

How much of the allurements of the essay style did Lowell keep, however scholar-like his quest, in papers literary, historical, even philosophical! In a veritable essay-subject like *On a certain condescension in foreigners*, he displays himself as of the right line of descent from Montaigne; there is in him all that unforced winsome, intimate, yet ever restrained revelation of self which is the essayist's model and despair.—Burton. *Forces in fiction and other essays*.

**Lynd, Robert.** The art of letters. Scribner, 1921.

It may be because Mr. Lynd is an Irishman, and a "good Irishman" to boot, that his writing has the charm of an easy and urbane conversationalist. He allows his mind to adventure among the masterpieces of English literature from Pepys and Bunyan to the Georgian poets of to-day. He has the faculty for catching the reader's interest by his first sentence and bringing him into a subject which the impatient might be tempted to pass.—*The Literary Review*, 1921.

**Lynd, Robert.** Old and new masters. Scribner, 1919.

Studies written with humor and ranging in subject from Pope and Jane Austen to Chesterton and Shaw.

**Macaulay, Thomas Babington.** Critical and historical essays, contributed to the *Edinburgh Review*. Houghton, 1900. 3 v. (Cambridge ed.)

His essays are as good as a library. They make an incomparable manual and vade mecum for a busy, uneducated man who has curiosity and enlightenment enough to wish to know a little about the great lives and great thoughts, the shining words and many-colored complexities of action that have marked the journey of man through the ages. Whatever his special subject, he contrives to pour into it with singular dexterity a stream of rich, graphic and telling illustrations from widely diversified sources.—Morley. *Fortnightly Review*, 1876.

**Mais, Stuart Petre Brodie.** Books and their writers. Dodd, 1920.

Popular essays on many contemporary and some older English writers, among them Compton Mackenzie, Norman Douglas, Stephen McKenna, Clemence Dane, Dorothy Richardson, J. C. Squire, Siegfried Sassoon and Robert Nichols.

**Massingham, J. H.** Letters to X. Dutton, 1920.

Essay letters, ranging widely over books and literature in general; reflective, marked by sincerity and high critical ability.

**Meynell, Mrs. Alice.** Hearts of controversy. Scribner, 1917.

A critical consideration of Dickens, the Brontës, Tennyson and Swinburne with two essays on literary tendencies.

Her aim is to chide, to rectify, to re-establish; her mind is athletic, her eye steady; her style deliberate and secure. The main virtue of Mrs. Meynell's criticism lies in the fact that it is a criticism of character.—*New Statesman*, 1919.

**More, Paul Elmer.** Shelburne essays. Putnam, 1904-1921. 11 v.

Serious careful criticisms of literature, ranging over a wide field and marked by thorough scholarship and careful analysis. v. 8 has the title: Gift of romanticism; v. 9 Aristocracy and justice; v. 10 With the wits; v. 11 A New England group, and others.

**Morley, John.** Studies in literature. Macmillan, 1891.

Like his Critical miscellanies, keen comments on French and English writers.

**Myers, Frederic William Henry.** Essays—classical. Macmillan, 1888.

Papers on Vergil, Greek oracles and Marcus Aurelius, marked by effective construction and an exceptional power of imparting his interest to the reader. *Essays—modern* (1883) is devoted to Mazzini, George Sand, Victor Hugo, Ernest Renan, Archbishop Trench, and Arthur Penrhyn Stanley.

**Pater, Walter.** Appreciations; with an essay on style. Macmillan, 1889.

Marvellously written essays, rich in vivid words and musical phrases, dealing sympathetically with Coleridge, Sir Thomas Browne, Shakespeare, Rossetti and Feuillet.

———Essays from the Guardian. Macmillan, 1901.

Nine critical reviews, written in magical prose, of books as varied as *Amiel's Journal* and Wordsworth's poems.

**Perry, Bliss.** Park-street papers. Houghton, 1908.

Graceful, genial contributions to the *Atlantic Monthly* during ten years of editorship, including four New Year prologues and appreciations of Hawthorne, Longfellow, Aldrich, Whittier and F. H. Underwood.—*Best Books, 1908.*

**Phelps, William Lyon.** Essays on modern dramatists. Macmillan, 1921.

Readable papers on Barrie, Shaw, Galsworthy, Clyde Fitch, Maeterlinck, and Rostand. The chapter on Clyde Fitch is a vivid picture of an unusual personality, based on personal acquaintance.

———Essays on modern novelists. Macmillan, 1910.

Engaging criticisms and characterizations of the subject matter and philosophy of life of De Morgan, Hardy, Howells, Björnson, Ward, Kipling, and Lorna Doone.—*Best Books, 1910.*

**Quiller-Couch, Sir Arthur Thomas.** Studies in literature. Putnam, 1918.

Vivacious papers on English literature from the time of the ballads to Swinburne.

"You will scarcely deny that to some of you Tennyson is 'the sort of stuff your uncle read.' Well, bethink you that the children of yet another generation will deal so and not otherwise with your heroes; it is all a part of the continuous process of criticism through which our roseate raptures and our lurid antipathies pass, if not into the light of common day, into that of serene judgment. Blame not your uncle that at the age of fourteen, in the walled garden screened from the windows of the house, he charged among the vegetables chanting

'A bow-shot from her bower eaves  
He rode between the barley-sheaves.'

For to dream of these things and to wake and find oneself an uncle—that is the common lot."

**Replier, Agnes.** Essays in miniature. Houghton, 1895.

Short, diverting comments on such subjects as, Conversation in novels, A short defence of villains, Children in fiction, Three famous old maids and other literary topics.

——— A happy half-century, and other essays. Houghton, 1908.

Reflections spiced with smiling malice, on the pious, ornate and sentimental products of the half-century 1775-1825.—*Best Books, 1908.*

——— Points of view. Houghton, 1891.

Beginning with a plea for humor Miss Replier comments on books that have hindered her, literary shibboleths, and other topics with the gaiety and honesty she commends to others.

**Ruskin, John.** Sesame and lilies, with introduction by C. E. Norton. Longmans, 1891. (Brantwood ed.)

Three lectures: the first, Of kings' treasures, shows the value and use of books; the second, Of queens' gardens, discusses the education of women and their place in society; the third, The mystery of life and its arts, gives principles on which Ruskin's theory of life is based.

**Sherman, Stuart Pratt.** On contemporary literature. Holt, 1917.

Stimulating and original criticism of the naturalism which the author thinks characteristic of Wells, Dreiser and George Moore, and of Anatole France's skepticism, Synge's exoticism, Bennett's realism, Henry James' idealism, George Meredith's humanism, Mark Twain's democracy, Alfred Austin's toryism and Shakespeare's universality.

**Squire, John Collings.** Life and letters. Doran, 1921.

Sparkling comments by a clever observer, on writers new and old, on split infinitives and short cuts to Helicon.

**Stephen, Leslie.** Hours in a library. Putnam, 1905. 4 v.

Just and kindly criticism of English writers, from Horace Walpole to Coleridge.

——— Studies of a biographer. Putnam, 1898-1902. 4 v.

Delightful comments on famous Englishmen, by-products of Stephen's work as editor of the *Dictionary of National Biography*.

**Stevenson, Robert Louis.** Familiar studies of men and books. Scribner, 1902.

Men whom I loved; or when I did not love the men, my love was greater to their books.—*Preface.*

Contains chapters on Hugo, Burns, Whitman, Thoreau, Villon, Pepys, Yoshida-Torajiro.



**Thackeray, William Makepeace.** English humorists of the eighteenth century, with illustrations by the author and John Leeds and Harry Furniss. Macmillan, 1911.

Vivid and sympathetic sketches of Swift, Addison, Hogarth, Sterne, Goldsmith and their contemporaries, saturated with the eighteenth century spirit.

**Thorndike, Ashley Horace.** Changing literature in Victorian England. Macmillan, 1920.

Shows how various movements in science, industry, democracy, etc., have affected literature, especially in the Victorian period. The chapter on Carlyle is noteworthy.—*Open Shelf*, 1921.

**Torrey, Bradford.** Friends on the shelf. Houghton, 1906.

Gracefully written essays on Hazlitt, Fitzgerald, Thoreau, Stevenson, and Anatole France.

**Trent, William Peterfield.** Authority of criticism, and other essays. Scribner, 1899.

Scholarly discussion of the science of criticism and an application of its principles to the work of Shelley, Horace, Byron, Tennyson and W. D. Howells.

**Warner, Charles Dudley.** Relation of literature to life. Harper, 1897.

Reflections on the worth of literature in life, showing that all enduring literature is the outcome of the time that produces it.

**Waugh, Arthur.** Tradition and change; studies in contemporary literature. Dutton, 1919.

Discerning and tolerant papers on literary subjects, written with due respect for the heritage of the past and sympathy for the demands of the present.

**Wilson, Woodrow.** Mere literature, and other essays. Houghton, 1896.

The first essay is a spirited plea for the consideration of literature as an art, and the other papers deal with the author himself, an author's choice of company, Bagehot, Burke, and several great Americans.

**Woodberry, George Edward.** Great writers: Cervantes, Scott, Milton, Virgil, Montaigne, Shakespeare. Macmillan, 1907.

Scholarly, critical essays. *The Torch* (1905) traces the development of the race-mind by means of the literature of different ages.

——— **Studies of a litterateur.** Harcourt, 1921.

Pleasant papers on English and American writers; Pepys, Rossetti, Lowell, Shelley, Rupert Brooke and others.

**Yeats, William Butler.** *The cutting of an agate.* Macmillan, 1912.

I have been busy with a single art, that of the theatre, of a small unpopular theatre; and this art may well seem to practical men, busy with some program of industrial or political regeneration, of no more account than the shaping of an agate; and yet in the shaping of an agate, whether in the cutting or the making of the design, one discovers, if one has a speculative mind, thoughts that seem important and principles that may be applied to life itself, and certainly if one does not believe so, one is but a poor cutter of so hard a stone.—*Preface.*

With the exception of the essay on Spenser the papers are concerned with the literary renaissance in Ireland.

——— *Essays, Irish and American.* Macmillan, 1918.

Friendly, discursive essays, with personal sketches of Samuel Butler and Synge, vivid glimpses of the Irish home where the art of conversation flourishes and a comment on Watts' method of art.

## POETRY

For what is it to hate poetry? It is to have no little dreams and fancies, no holy memories of golden days, to be unmoved by serene mid-summer evenings or dawn over wild lands, singing or sunshine, little tales told by the fire a long while since, glow-worms and briar-rose; for of all these and more is poetry made. It is to be cut off forever from the fellowship of great men that are gone; to see men and women without their haloes and the world without its glory; to miss the meaning lurking behind common things, like elves hiding in flowers; it is to beat one's hands all day against the gates of Fairyland, and to find that they are shut and the country empty and its kings gone hence.—*Dunsany. Nowadays.*

**Aiken, Conrad.** *Scepticisms, notes on contemporary poetry.* Knopf, 1919.

Discriminating comments on English and American poets and poetry, preceded by an essay on the difficulties of impartial criticism. The title comes from the author's uncertainty about the "resultant crops" of the new poetry.

**De La Mare, Walter John.** *Rupert Brooke and the intellectual imagination.* Harcourt, 1920.

One poet's sympathetic analysis of the work of another, written in exquisite prose.

**Drinkwater, John.** *Prose papers.* Mathews, 1917.

In the first four essays the author discusses poetry as the finest instrument of education and the most effective guide to conduct. The other essays are concerned with Sidney, Gray, Coleridge, the Brontës, Watts-Dunton, Rupert Brooke and other poets.

**Dunsany, Edward John Moreton Drax Plunkett, 15th baron.** Nowadays. Four seas company, 1918. (Seven arts series).

A brief essay addressed to all who work for the joy of creating and are thus akin to poets.

"For what is it to be a poet? It is to see beauty in all its forms and manifestations, to feel ugliness like a pain, to resent the wrongs of others as bitterly as one's own, to know nature as botanists know a flower, to be thought a fool, to hear at moments the clear voice of God."

**Eastman, Max.** Enjoyment of poetry. Scribner, 1913.

Appreciative, discriminating essays on poetry and the poetic, "leading to a fresh identification of course and meaning of our poetic moods, to a new perception of their spontaneous expression in daily talk and of the relationship of both these things to the writing and reading of poetry."—*Best Books, 1913.*

**Erskine, John.** The kinds of poetry and other essays. Duffield, 1920.

Four essays in which a teacher, himself a lover of poetry, shows how the study of poetry may be made an open door into the house of wonder.

**Hearn, Lafcadio.** Appreciations of poetry; selected and edited by John Erskine. Dodd, 1916.

Illuminating studies of Tennyson, Rossetti, Swinburne, Browning, and William Morris, selected from lectures given at Tokyo and preserved in the notebooks of Japanese students. The critic has a rare knowledge of human nature and approaches books from the creative point of view.

**Lowell, Amy.** Six French poets; studies in contemporary literature. Macmillan, 1915.

Shows that the key to the French spirit is found in the devotion of the French people to the arts, and discusses characteristic writers of a great poetical epoch: Emile Verhaeren, Albert Samain, Remy de Gourmont, Henri de Régnier, Francis Jammes and Paul Fort.

——— Tendencies in modern poetry. Macmillan, 1917.

Interesting critical interpretation of the new movement in poetry, using six contemporary poets as examples—Edwin Arlington Robinson, Robert Frost, Edgar Lee Masters, Carl Sandburg, Mrs. Hilda Doolittle Aldington (H. D.) and John Gould Fletcher. Miss Lowell, a poet herself and a personal friend of all six poets, brings sympathy and understanding to her work.—*Best Books, 1917.*

**Lowell, James Russell.** The function of the poet and other essays, collected and edited by Albert M. Houghton, 1920.

The spirit of this lecture is so fine, its tone so full of the enthusiasm of youth, its conception of the poet so lofty and the truths it contains so important, that it may well be prized as the expression of a genius, which if not yet mature, is always powerful, and aquiline in sweep of wing.—C. E. Norton.

**Lowes, John Livingston.** Convention and revolt in poetry. Houghton, 1919.

"Carlyle once said of Tennyson, 'Alfred is always carrying a bit of chaos around with him, and turning it into cosmos.' Well, that is poetry's job, and it is amazingly like the enterprise of life. And one reason why poetry is worthy of the consideration of men and women breathing thoughtful breath, in this return to chaos, is the fact that poetry's essence is also, in a sense that is profoundly true, the goal of life—it is creative energy made effective through restraint."

**Noguchi, Yone.** The spirit of Japanese poetry. Dutton, 1914. (Wisdom of the East series).

A Japanese poet's comment on the austere brevity of the best Japanese poetry in contrast to the fluency of English poets. He names selection, simplification and concentration as qualities essential to literary art.

**Palmer, George Herbert.** Formative types in English poetry. Houghton, 1918.

Critical essays on seven poets: Chaucer, Spenser, Herbert, Pope, Wordsworth, Tennyson, Browning, who have influenced the technique of English poetry and reflected the spirit of their times. The introductory essay analyzes the principles of the poetic art.

**Perry, Bliss.** Study of poetry. Houghton, 1920.

Aims "to set forth in decent prose some of the strange potencies of sense; its power, for instance, to seize upon a physical image like that of a woman planting bulbs in Katharine Tynan's poem, and transmute it into a symbol of the resurrection of the dead; its capacity for turning fact into truth and brown earth into beauty; for remoulding the broken syllables of human speech into sheer music."

**Santayana, George.** Interpretations of poetry and religion. Scribner, 1900.

His idea is that religion and poetry are identical in essence and differ merely in the way in which they are attached to practical affairs. Poetry is called religion when it intervenes in life, and religion, when it merely supervenes upon life, is seen to be nothing but poetry.

**Shelley, Percy Bysshe.** Defense of poetry; ed. by A. S. Cook. Ginn.

Shelley in his beautiful essay, itself a poem, wrote of poetry as a way of apprehending all phases of life.—Erskine. *Kinds of poetry.*

**Sidney, Sir Philip.** An apologie for poetrie; ed. by J. C. Collins. Oxford, 1907.

The stormie winter (deere chyldren of the Muses) which hath so long held backe the glorious sunshine of diuine poesie is heere by the sacred pen-breathing words of diuine Sir Philip Sidney not onely chased from our fame-inviting Clyme, but vtterly foreuer banisht eternitie.—Henry Olney, *Apologie for poesie. 1595.*

**Thompson, Francis.** Shelley. Burns & Oates, 1909.

Beautifully written comment on Shelley, emphasizing his spontaneity and the child-like quality of his imagination.

"Know you what it is to be a child? It is to be something very different from the man of to-day. It is to have a spirit yet streaming from the waters of baptism; it is to believe in love, to believe in loveliness, to believe in belief, it is to be so little the elves can reach to whisper in your ears; it is to turn pumpkins into coaches, and mice into horses, and nothing into everything, for each child has its fairy god-mother in its own soul; it is to live in a nutshell and count yourself the king of infinite space."

**Watts-Dunton, Theodore.** Poetry and The renaissance of wonder. Dutton, 1916.

Two essays, from the *Encyclopedia Britannica* and the *Cyclopedia of English Literature*, reprinted with additions, showing the nature and forms of poetry and the revival of romantic temper in English poetry at the end of the eighteenth century.

### COLLECTIONS OF ESSAYS

Of all literary forms the personal essay appears the most artless, a little boat that sails us into pleasant havens, without any chart or compass. To read is as if we overheard some one chatting with that little merry-heart, his own particular Ego. . . . The self-annalist whose essays warm our hearts with friendship must be one who sips the wine of mirth when all alone with his own Self. Not many such are born and fewer of them write essays. The essay is no easy thing. The true mood and the true manner of it are rare. It is as difficult to write an essay on purpose as it is to be a person on purpose, a teasing game and unsatisfactory. —Kirkland. *Joys of being a woman.*

**Atlantic classics.** Atlantic monthly press, 1916-1918. 2 v.

Two collections each containing sixteen essays on varied subjects by well-known authors who write with distinction of thought and style. Reprinted from the *Atlantic*.

An excellent and much needed antidote for the gospel of punch.—*Springfield Republican*.

**Berdan, John Milton, ed.** Modern essays, selected and edited by John Milton Berdan [and others]. Macmillan, 1915.

Thirty-three notable modern essays, selected by members of the English faculty at Yale to illustrate principles of exposition.

**Brewer, David Josiah, ed.** The world's best essays from the earliest period to the present time. Kaiser, 1908. 10 v.

Comprehensive selection including well-known examples of the work of famous essayists.

**Bronson, Walter Cochrane, ed.** American prose (1607-1865). University of Chicago, 1916.

Essays, tales and orations from thirty-eight writers beginning with John Smith and ending with Lincoln. Contains textual notes and criticisms for use as a text-book.

——— English essays. Holt, 1906.

Typical selections from twenty-nine English writers, illustrating the development of the essay from Bacon and Milton to Stevenson.

**Bryan, William Frank, ed.** The English familiar essay, ed. by William Frank Bryan and Ronald S. Crane. Ginn, 1916.

Illustrates the development of the essay from Montaigne to Stevenson by means of eighty essays chosen from fifteen writers.

**Cody, Sherwin, comp.** Selections from the best English essays, illustrative of the history of English prose style. McClurg, 1903.

Characterizes Bacon, Swift, Addison, Lamb, De Quincey, Carlyle, Emerson, Macaulay, Ruskin and Arnold and gives examples of their work.

**Matthews, James Brander, ed.** The Oxford book of American essays. Oxford university press, 1914.

Intended for an English public, the thirty-two essays present "our significant traits, the diversity and breadth of our interests, rather than individual performers." Covers the period from Franklin and Irving to Crothers.

**Morley, Christopher, ed.** Modern essays. Harcourt, 1921.

A collection of essays from thirty recent writers, with an introduction and unconventional biographical notes by Christopher Morley.

**Rhys, Ernest and Vaughan, Lloyd, eds.** A century of English essays. Dutton, n. d. (Everyman's library).

An anthology ranging in time from Caxton to Robert Louis Stevenson.

**Steeves, Harrison Ross and Ristine, Frank Humphrey, eds.** Representative essays in modern thought. American book company, 1913.

Nineteen serious essays chosen for college study, including Mill's *Of the liberty of thought* and James' *Will to believe*.

**Tanner, William Maddux, ed.** Essays and essay-writing. Atlantic monthly press, 1918.

Sixty-nine diverting examples of the familiar essay, chosen from the Contributors' club of the *Atlantic Monthly*.

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# AUTHOR INDEX

	Page
Addison, Joseph. Sir Roger de Coverley	18
<i>Æ, pseud.</i> See Russell, G. W.	
Aiken, Conrad. Skepticisms	51
Aldrich, T. B. Ponkapog papers	7
Alpha of the Plough, <i>pseud.</i> See Gardiner, A. G.	
Arnold, Matthew. Essays in criticism	41
Arts and crafts exhibition society, London. Arts and crafts essays	34
Aydelotte, Frank. The Oxford stamp	32
Ayscough, John. <i>Levia pondera</i>	7
Babbitt, Irving. The new Laokoon	34
Bacon, Francis. Essays	41
Bagehot, Walter. Literary studies	41
Bailey, L. H. Holy earth	22
Baker, R. S. The friendly road	26
— Great possessions	22
Beerbohm, Max. And even now	14
Beers, H. A. The Connecticut wits	41
Beith, J. H. The lighter side of school life	32
Belloc, Hilaire. First and last	7
— Hills and the sea	26
— On anything	7
— On everything	7
— On nothing	7
— This and that and the other	7
Bennett, Arnold. How to live on twenty-four hours a day	38
— Our women	16
— Things that have interested me	7
Benson, A. C. From a college window	11
— The leaves of the tree	18
— The silent isle	7
Berdan, J. M., ed. Modern essays	54
Bergengren, Ralph. The comforts of home	13
— The perfect gentleman	15
— The seven ages of man	19
Birrell, Augustine. Obiter dicta	41
— In the name of the Bodleian	41
Boas, R. P., ed. Youth and the new world	20
Bourne, R. S. History of a literary radical	14
— Youth and life	20
Boyd, E. A. Appreciations and depreciations	42
Bradford, Gamaliel. A naturalist of souls	42
Brewer, D. J., ed. The world's best essays	54
Bridges, H. J. On becoming an American	30
Bronson, W. C., ed. American prose	55
— English essays	55
Brooks, C. S. Chimney pot papers	7
— Hints to pilgrims	8
— Journeys to Bagdad	27
— There's pippins and cheese to come	13
Broun, H. C. Seeing things at night	8
Brown, Alice. By oak and thorn	28
Brown, John. Spare hours	18
Browne, Sir Thomas. Religio medici	12
Bryan, W. F., ed. The English familiar essay	55
Burroughs, John. Accepting the universe	37
— Leaf and tendril	22
— Signs and seasons	22
— Under the maples	22
— Wake-robin	24
Butler, Samuel. The humour of Homer	8
Cable, G. W. The amateur garden	25
Cabot, R. C. What men live by	38
Canby, H. S. College sons and college fathers	32
— Everyday Americans	30
Carlyle, Thomas. On heroes, hero worship and the heroic in history	18
— Sartor resartus	37
Carrick, A. Van. L. Collector's luck	20
Castle, Mrs. A. S. Our sentimental garden	25
Chapman, J. J. Memories and milestones	18
Chapman, R. W. Portrait of a scholar	42
Chesterton, G. K. Alarms and discursions	8
— Heretics	42
— Orthodoxy	42
— The uses of diversity	8



	Page
Chesterton, G. K. Varied types	42
— Victorian age in literature	42
Cody, Sherwin, <i>comp.</i> Selections from the best English essays	55
Cohen, Alfred. When a man commutes	16
Colby, F. M. Constrained attitudes	39
Coleridge, S. T. <i>Biographia literaria</i>	42
— Essays and lectures on Shakespeare	42
Colvin, Sir Sidney. Faces and places	18
Conrad, Joseph. Notes on life and letters	8
Conway, Sir Martin. Mountain Memories	21
Cook, Sir E. T. Literary recreations	43
— More literary recreations	43
Cortissoes, Royal. Art and common sense	34
Courtney, W. L. Old saws and modern instances	43
Cox, Kenyon. Artist and public	34
— The classic point of view	34
Cram, R. A. Gold, frankincense and myrrh	37
— Ministry of art	34
Crothers, S. M. Among friends	13
— The dame school of experience	32
— The gentle reader	40
— Humanly speaking	28
— The pardoner's wallet	8
Cumberland, Gerald, <i>pseud.</i> See Kenyon, C. F.	
Curle, J. H. This world of ours	28
Davis, W. H. English essayists	56
Dawson, W. J. The book of courage	38
De La Mare, W. J. Rupert Brooke and the intellectual imagination	51
De Quincey, Thomas. English mail-coach	8
Dewey, John. The school and society	32
Dobson, Austin. Eighteenth century vignettes	43
— Later essays	18
— Old Kensington palace	43
Drinkwater, John. Prose papers	51
Duclaux, A. M. F. R. Twentieth century writers	43
Dunn, Mrs. M. B.	38
Dunsany, E. J. M. D. P. 15th baron. Nowadays	52
Eagle, Solomon, <i>pseud.</i> See Squire, J. C.	
Earle, A. M. Old time gardens	25
Earle, M. T. Potpourri from Surrey garden	25
Eastman, Max. Enjoyment of poetry	52
— Journalism versus art	39
Easton, W. P. Green trails and upland pastures	23
Eliot, C. W. American contributions to civilization	31
Eliot, T. S. The sacred wood	39
Emerson, R. W. Essays	38
Erskine, John. The kinds of poetry and other essays	52
— The moral obligation to be intelligent	38
Fabre, J. H. C. Life and love of the insect	23
Fitch, G. H. Comfort found in good old books	43
Flandrau, C. M. Prejudices	8
Flint, M. B. Garden of simples	25
Follett, H. T. Some modern novelists	43
Freeman, John. The moderns	43
Galeworthy, John. Inn of tranquility	12
Gardiner, A. G. Pebbles on the shore	13
— Windfalls	8
Garnett, Richard. Essays of an ex-librarian	44
Gass, S. B. A lover of the chair	12
Gayley, C. M. Idols of education	33
George, W. L. The intelligence of women	16
— Literary chapters	44
Gerould, Mrs. K. F. Modes and morals	14
Gilman, Lawrence. Nature in music	36
Gissing, George. Private papers of Henry Ryecroft	12
Golding, Douglas. Reputations	44
Gosse, E. W. Books on the table	44
— Portraits and sketches	18
— Some diversions of a man of letters	44
— Three French moralists	44
Grahame, Kenneth. Pagan papers	27
Grant, Robert. Convictions of a grandfather	20
Grayson, David, <i>pseud.</i> See Baker, R. S.	
Grey, Edward, <i>viscount.</i> Recreation	21
Guedalla, Philip. Supers and supermen	14
Harrison, Frederic. Choice of books	40
Hay, Ian, <i>pseud.</i> See Beith, John H.	
Haslitt, William. Lectures on the English comic writers	44
— Lectures on the English poets	44

	Page
Haslitt, William. Table talk . . . . .	9
Hearn, Lafcadio. Appreciations of poetry . . . . .	52
— Erotics and retrospectives . . . . .	28
— Glimpses of unfamiliar Japan . . . . .	28
— Interpretations of literature . . . . .	45
— Life and literature . . . . .	45
Henderson, C. H. Education and the larger life . . . . .	33
Hendrick, Ellwood. Percolator papers . . . . .	15
Hewlett, M. H. In a green shade . . . . .	9
Higginson, T. W. Carlyle's laugh . . . . .	45
Hind, C. L. Art and I . . . . .	34
— Authors and I . . . . .	45
Hine, R. L. The cream of curiosity . . . . .	21
Holliday, R. C. Broome Street straws . . . . .	13
— Men and books and cities . . . . .	31
— Turns about town . . . . .	18
— Walking stick papers . . . . .	16
Howells, W. D. Familiar Spanish travels . . . . .	29
— My literary passions . . . . .	45
Hudson, W. H. A quiet corner in a library . . . . .	45
— A traveler in little things . . . . .	29
— Adventures among birds . . . . .	24
Humphrey, Zephine. The edge of the woods . . . . .	9
Huneker, James. Bedouins . . . . .	15
— Ivory, apes and peacocks . . . . .	15
— Overtones . . . . .	36
— Promenades of an impressionist . . . . .	35
— Variations . . . . .	9
Hunt, Leigh. Leigh Hunt as poet and essayist . . . . .	45
— Men, women and books . . . . .	45
— The wishing cap papers . . . . .	9
— Wit and humor . . . . .	45
Hutton, Laurence. Talks in a library . . . . .	46
Huxley, T. H. Lay sermons . . . . .	38
— Science and education . . . . .	33
Hyatt, A. H., comp. A book of gardens . . . . .	26
Irving, Washington. The Alhambra . . . . .	28
— Sketch Book . . . . .	28
Jackson, Holbrook. All manner of folk . . . . .	19
— Southward ho! . . . . .	27
James, Henry. Notes on novelists . . . . .	45
James, William. Talks to teachers on psychology . . . . .	33
James, W. P. The lure of the map . . . . .	29
Jefferies, Richard. Field and hedgerow . . . . .	29
— The open air . . . . .	23
— The story of my heart . . . . .	23
Jenkins, MacGregor. Literature with a large L . . . . .	9
— The reading public . . . . .	40
Johnson, L. P. Reviews and critical papers . . . . .	46
Jordan, D. S. The voice of the scholar . . . . .	33
Keller, Helen. Optimism . . . . .	39
Kenyon, C. F. Set down in malice . . . . .	19
Kerfoot, J. B. How to read . . . . .	40
Kilmer, Joyce. The circus . . . . .	9
Kirkland, Winifred. The joys of being a woman . . . . .	16
— The view vertical . . . . .	9
Lamb, Charles. Essays of Elia . . . . .	9
Lang, Andrew. Adventures among books . . . . .	46
— Letters to dead authors . . . . .	46
Larned, J. N. Books, culture and character . . . . .	40
Lee, G. S. The lost art of reading . . . . .	40
Lee, Vernon, pseud. See Paget, Violet.	
Leith, W. C. Apologia diffidentis . . . . .	12
— Domus doloris . . . . .	12
— Sirenica . . . . .	10
Littell, Philip. Books and things . . . . .	15
Locker-Lampson, G. T. Thoughts in middle life . . . . .	20
Lowell, Amy. Six French poets . . . . .	52
— Tendencies in modern poetry . . . . .	52
Lowell, J. R. Among my books . . . . .	46
— Democracy . . . . .	31
— The function of the poet . . . . .	52
Lowes, J. L. Convention and revolt in poetry . . . . .	53
Lucas, E. V. Adventures and enthusiasms . . . . .	9
— Cloud and silver . . . . .	9
— Fireside and sunshine . . . . .	13
— Twixt eagle and dove . . . . .	9
Lynd, Robert. The art of letters . . . . .	46
— Old and new masters . . . . .	47

	Page
McArthur, Peter. The red cow and her friends . . . . .	17
Macaulay, T. B. Critical and historical essays . . . . .	47
McDowall, Arthur. Realism . . . . .	35
McFee, William. Harbours of memory . . . . .	29
Mackenzie, W. R. The quest of the ballad . . . . .	21
Macleod, Fiona, <i>pseud.</i> See Sharp, William	
Maeterlinck, Maurice. The treasure of the humble . . . . .	12
— Wisdom and destiny . . . . .	12
Maia, S. P. B. Books and their writers . . . . .	47
Marks, Jeannette. Gallant little Wales . . . . .	29
Mason, D. G. Contemporary composers . . . . .	36
Massingham, H. J. Letters to X . . . . .	47
Masson, T. L. Well, why not? . . . . .	10
Mather, F. J. Estimates in art . . . . .	35
Matthews, J. B. The American of the future . . . . .	31
— Essays on English . . . . .	39
—, ed. Oxford book of American essays . . . . .	55
Maynard, Theodore. Carven from the laurel tree . . . . .	12
Mencken, H. L. Prejudices . . . . .	15
Meynell, Mrs. A. C. T. Hearts of controversy . . . . .	47
Miller, Mrs. H. M. Bird ways . . . . .	24
Miller, O. T. See Miller, Mrs. H. M.	
Milne, A. A. Not that it matters . . . . .	10
— If I may . . . . .	14
Money-Coutts, F. B. Ventures in thought . . . . .	10
Montaigne, M. E. de. Essays . . . . .	10
Moore, F. F. A garden of peace . . . . .	26
More, P. E. Shelburne essays . . . . .	47
Morley, Christopher. Mince pie . . . . .	14
— ed. Modern essays . . . . .	55
— Pipefuls . . . . .	16
— Plum pudding . . . . .	16
— Travels in Philadelphia . . . . .	29
Morley, John. Studies in literature . . . . .	47
Morris, Mrs. E. W. Jonathan papers . . . . .	23
Morris, William. Hopes and fears for art . . . . .	35
Murray, J. M. The evolution of an intellectual . . . . .	20
Myers, F. W. H. Essays—classical . . . . .	48
— Essays—modern . . . . .	48
Newman, Ernest. A musical motley . . . . .	36
Newman, J. H., cardinal. The idea of a university . . . . .	33
Newton, A. E. The amenities of book collecting . . . . .	21
— A magnificent farce . . . . .	21
Nicholson, Meredith. The man in the street . . . . .	31
— The provincial American . . . . .	31
Noguchi, Yone. The spirit of Japanese poetry . . . . .	53
North, Christopher, <i>pseud.</i> See Wilson, John.	
Overton, G. M. Why authors go wrong . . . . .	39
Paget, Violet. The enchanted woods . . . . .	23
— Euphorion . . . . .	12
— Hortus vitæ . . . . .	16
— The tower of the mirrors . . . . .	29
Paine, H. E. Old people . . . . .	20
Palmer, G. H. Formative types in English poetry . . . . .	53
— The teacher . . . . .	33
Park, J. E. The bad results of good habits . . . . .	39
Pater, Walter. Appreciations . . . . .	48
— Essays from the Guardian . . . . .	48
— Miscellaneous studies . . . . .	19
Pearson, F. B. Reveries of a schoolmaster . . . . .	33
Perry, Bliss. The amateur spirit . . . . .	21
— The American mind . . . . .	31
— Park-street papers . . . . .	48
— Study of poetry . . . . .	53
Phelps, W. L. Essays on modern dramatists . . . . .	48
— Essays on modern novelists . . . . .	48
Phillips, Duncan. The enchantment of art . . . . .	35
Quiller-Couch, Sir A. T. On the art of reading . . . . .	41
— On the art of writing . . . . .	39
— Studies in literature . . . . .	48
Raymond, E. T. All and sundry . . . . .	19
— Uncensored celebrities . . . . .	19
Repplier, Agnes. Americans and others . . . . .	31
— Compromises . . . . .	10
— Countercurrents . . . . .	31
— Essays in miniature . . . . .	49
— A happy half-century . . . . .	49
— Points of friction . . . . .	11
— Points of view . . . . .	49
— Varia . . . . .	16

	Page
Rhys, Ernest, <i>ed.</i> A century of English essays . . . . .	55
Rolland, Romain. Musicians of to-day . . . . .	36
Roosevelt, Kermit. The happy hunting grounds . . . . .	31
Roosevelt, Theodore. American ideals . . . . .	31
Rosenfeld, Paul. Musical portraits . . . . .	36
Ruskin, John. Modern painters . . . . .	35
— Sesame and lilies . . . . .	49
Russell, G. W. The candle of vision . . . . .	38
Russell, G. W. E. Prime ministers . . . . .	19
Santayana, George. Character and opinion in the United States . . . . .	32
— Interpretations of poetry and religion . . . . .	53
Scarborough, Dorothy. From a southern porch . . . . .	30
Schauffter, R. H. The joyful heart . . . . .	21
— The musical amateur . . . . .	36
Scott, Temple. The silver age . . . . .	20
Seoville, Samuel, jr. Everyday adventures . . . . .	22
Sedgwick, H. D. The new American type . . . . .	32
Sharp, D. L. Beyond the pasture bars . . . . .	23
— The face of the fields . . . . .	23
— The hills of Hingham . . . . .	17
— Patrons of democracy . . . . .	33
Sharp, William. Where the forest murmurs . . . . .	34
Shelly, P. B. Defense of poetry . . . . .	53
Sherman, S. P. On contemporary literature . . . . .	49
Sherwood, Margaret. Familiar ways . . . . .	17
Shorter, Mrs. D. S. A dull day in London . . . . .	11
Sidgwick, A. H. Walking essays . . . . .	27
Sidney, Sir Philip. An apology for poetry . . . . .	53
Sill, E. R. Prose . . . . .	11
Sloane, J. M. The smiling hill-top . . . . .	17
Smith, Alexander. Dreamthorp . . . . .	11
Smith, C. A. What can literature do for me? . . . . .	41
Smith, L. P. Trivia . . . . .	11
Sonneck, O. G. T. Suum cuique . . . . .	37
Squire, J. C. Books in general . . . . .	14
— Life and letters . . . . .	49
Steeves, H. K., <i>ed.</i> Representative essays in modern thought . . . . .	55
Stephen, Leslie. Hours in a library . . . . .	49
— Studies of a biographer . . . . .	49
Stevenson, R. L. Across the plains . . . . .	38
— Familiar studies of men and books . . . . .	49
— Memories and portraits . . . . .	19
— <i>Virginius puerisque</i> . . . . .	27
Stewart, C. D. Essays on the spot . . . . .	11
Strachey, Lytton. Eminent Victorians . . . . .	19
Strunsky, Simeon. Belshazzar court . . . . .	17
Sturgis, Mrs. E. M. O. Personal prejudices . . . . .	11
— Random reflections of a grandmother . . . . .	20
Surette, T. W. Music and life . . . . .	37
Symonds, J. A. In the key of blue . . . . .	11
Symonds, Arthur. Cities and sea-coasts and islands . . . . .	30
Tabor, Grace. Old-fashioned gardening . . . . .	26
Tanner, W. M., <i>ed.</i> Essays and essay-writing . . . . .	55
Thackeray, W. M. English humorists . . . . .	50
Thaxter, Celia. An island garden . . . . .	26
Thompson, Francis. Shelley . . . . .	54
Thoreau, H. D. Excursions . . . . .	27
— Walden . . . . .	24
Thorndike, A. T. Changing literature in Victorian England . . . . .	50
Toletol, L. N., <i>graf.</i> What is art? . . . . .	35
Tomlinson, H. M. London River . . . . .	30
— Old junk . . . . .	30
Torrey, Bradford. Clerk of the woods . . . . .	24
— Field days in California . . . . .	24
— Footing it in Franconia . . . . .	27
— Friends on the shelf . . . . .	50
— Nature's invitation . . . . .	22
Trent, W. P. Authority of criticism . . . . .	50
Van Dyke, Henry. Fisherman's luck . . . . .	22
— Little Rivers . . . . .	30
Van Dyke, Henry, and others. Counsel upon the reading of books . . . . .	40
Van Dyke, J. C. What is art? . . . . .	35
Van Vechten, Carl. Music and bad manners . . . . .	36
Vaughan, C. E., <i>ed.</i> English literary criticism . . . . .	56
Walker, Hugh. The English essay and essayists . . . . .	56
Walton, Isaak. The compleat angler . . . . .	22
Warner, C. D. My summer in a garden . . . . .	26
— Relation of literature to life . . . . .	50
Warner, F. L. Endicott and I . . . . .	17

	Page
Warner, F. L. and Warner, Gertrude. Life's minor collisions.....	17
Watts-Dunton Theodore. Poetry.....	54
Waugh, Arthur. Tradition and change.....	50
Whistler, J. M. The gentle art of making enemies.....	35
Wilson, John. Noces ambrosianae.....	11
Wilson, Woodrow. Mere literature.....	50
—— When a man comes to himself.....	39
Wood, S. T. Rambles of a Canadian naturalist.....	24
Woodberry, G. E. Great writers.....	50
—— Studies of a litterateur.....	50
Woodbridge, Elisabeth. <i>Ses Morris, Mrs. E. W.</i> .....	26
Woodbury, C. H. Painting and the personal equation.....	51
Yeats, W. B. The cutting of an agate.....	51
—— Essays, Irish and American.....	51
Yeomans, Edward. Shackled youth.....	24

# TITLE INDEX

	Page
Accepting the universe. Burroughs.....	37
Across the plains. Stevenson.....	38
Adventures among birds. Hudson.....	24
Adventures among books. Lang.....	46
Adventures and enthusiasms. Lucas.....	10
Alarms and discursions. Chesterton.....	8
The Alhambra. Irving.....	28
All and sundry. Raymond.....	19
All manner of folk. Jackson.....	19
The amateur garden. Cable.....	25
The amateur spirit. Perry.....	21
The amenities of book collecting. Newton.....	21
American contributions to civilisation. Eliot.....	31
American ideals. Roosevelt.....	31
The American mind. Perry.....	31
The American of the future. Matthews.....	31
American prose. Bronson, ed.....	55
Americans and others. Repplier.....	31
Among friends. Crothers.....	13
Among my books. Lowell.....	46
And even now. Beerbohm.....	14
Apologia diffidentis. Leith.....	12
An apologie for poëtrie. Sidney.....	53
Appreciations. Pater.....	48
Appreciations and depreciations. Boyd.....	42
Appreciations of poetry. Hearn.....	52
Art and common sense. Cortissoz.....	34
Art and I. Hind.....	34
The art of letters. Lynd.....	46
Artist and public. Cox.....	34
Arts and crafts essays. Arts and crafts exhibition society, London.....	34
Atlantic classics.....	54
Authority of criticism. Trent.....	50
Authors and I. Hind.....	45
The bad results of good habits. Park.....	39
Bedouins. Huneker.....	15
Belshazzar court. Strunsky.....	17
Beyond the pasture bars. Sharp.....	23
Biographia literaria. Coleridge.....	42
Bird ways. Miller.....	24
The book of courage. Dawson.....	38
A book of gardens. Hyatt, comp.....	26
Books and their writers. Mais.....	47
Books and things. Littell.....	15
Books, culture and character. Larned.....	40
Books in general. Squire.....	14
Books on the table. Goese.....	44
Broome Street straws. Holliday.....	13
By oak and thorn. Brown.....	28
The candle of vision. Russell.....	38
Carlyle's laugh. Higginson.....	45
Carven from the laurel tree. Maynard.....	12
A century of English essays. Rhys, ed.....	55
Changing literature in Victorian England. Thorndike.....	50
Character and opinion in the United States. Santayana.....	32
Chimney pot papers. Brooks.....	7
Choice of books. Harrison.....	40
Cicero in Maine. Dunn.....	33
The circus. Kilmer.....	9
Cities and sea-coasts and islands. Symons.....	30
The classic point of view. Cox.....	34
Clerk of the woods. Torrey.....	24
Cloud and silver. Lucas.....	10
Collector's luck. Carriek.....	20
College sons and college fathers. Canby.....	32
Comfort found in good old books. Fitch.....	43
The comforts of home. Bergengren.....	13
The compleat angler. Walton.....	22
Compromises. Repplier.....	10
The Connecticut wits. Beers.....	41
Constrained attitudes. Colby.....	39
Contemporary composers. Mason.....	36
Counsel upon the reading of books. Van Dyke and others.....	49
Convention and revolt in poetry. Lowes.....	53
The convictions of a grandfather. Grant.....	20

	Page
Counter currents. Repplier.....	31
The cream of curiosity. Hine.....	21
Critical and historical essays. Macaulay.....	47
The cutting of an agate. Yeats.....	51
The dame school of experience. Crothers.....	32
Defense of poetry. Shelley.....	53
Democracy. Lowell.....	31
Domus doloris. Leith.....	12
Dreamthorp. Smith.....	11
A dull day in London. Shorter.....	11
The edge of the woods. Humphrey.....	9
Education and the larger life. Henderson.....	33
Eighteenth century vignettes. Dobson.....	43
Eminent Victorians. Strachey.....	19
The enchanted woods. Paget.....	23
The enchantment of art. Phillips.....	35
Endicott and I. Warner.....	17
The English essay and essayists. Walker.....	56
English essayists. Davis.....	56
English essays. Bronson, ed.....	55
The English familiar essay. Bryan, ed.....	55
English humorists. Thackeray.....	50
English literary criticism. Vaughan, ed.....	56
English mail-coach. DeQuincey.....	8
Enjoyment of poetry. Eastman.....	52
Essays. Bacon.....	7
Essays. Emerson.....	38
Essays. Montaigne.....	10
Essays and essay-writing. Tanner, ed.....	55
Essays and lectures on Shakespeare. Coleridge.....	42
Essays—classical. Myers.....	48
Essays from the Guardian. Pater.....	48
Essays in criticism. Arnold.....	41
Essays in miniature. Repplier.....	49
Essays, Irish and American. Yeats.....	51
Essays—modern. Myers.....	48
Essays of an ex-librarian. Garnett.....	44
Essays of Elia. Lamb.....	9
Essays on English. Matthews.....	39
Essays on modern dramatists. Phelps.....	48
Essays on modern novelists. Phelps.....	48
Essays on the spot. Stewart.....	11
Estimates in art. Mather.....	35
Euphorion. Paget.....	12
Everyday adventures. Scoville.....	22
Everyday Americans. Canby.....	30
The evolution of an intellectual. Murry.....	20
Excursions. Thoreau.....	27
Exotics and retrospectives. Hearn.....	28
The face of the fields. Sharp.....	23
Faces and places. Colvin.....	18
Familiar Spanish travels. Howells.....	29
Familiar studies of men and books. Stevenson.....	49
Familiar ways. Sherwood.....	17
Field and hedgerow. Jefferies.....	29
Field days in California. Torrey.....	24
Fire and sunshine. Lucas.....	13
First and last. Belloc.....	7
Fisherman's luck. Van Dyke.....	22
Footing it in Franconia. Torrey.....	27
Formative types in English poetry. Palmer.....	53
The friendly road. Baker.....	26
Friends on the shelf. Torrey.....	50
From a college window. Benson.....	11
From a southern porch. Scarborough.....	30
The function of the poet. Lowell.....	52
Gallant little Wales. Marks.....	29
A garden of peace. Moore.....	26
Garden of simples. Flint.....	25
The gentle art of making enemies. Whistler.....	35
The gentle reader. Crothers.....	40
Glimpses of unfamiliar Japan. Hearn.....	28
Gold, frankincense and myrrh. Cram.....	37
Great possessions. Baker.....	22
Great writers. Woodberry.....	50
Green trails and upland pastures. Eaton.....	23
A happy half-century. Repplier.....	49
The happy hunting grounds. Roosevelt.....	21
Harbours of memory. McFee.....	29
Hearts of controversy. Meynell.....	47

	Page
Heretics. Chesterton.....	42
Hills and the sea. Belloc.....	26
The hills of Hingham. Sharp.....	17
Hints to pilgrims. Brooks.....	8
History of a literary radical. Bourne.....	14
Holy earth. Bailey.....	22
Hope and fears for art. Morris.....	35
Hortus vitæ. Paget.....	16
Hours in a library. Stephen.....	49
How to live on twenty-four hours a day. Bennett.....	38
How to read. Kerfoot.....	40
Humanly speaking. Crothers.....	28
The humour of Homer. Butler.....	8
The idea of a university. Newman.....	33
Idols of education. Gayley.....	33
If I may. Milne.....	14
In a green shade. Hewlett.....	9
In the key of blue. Symonds.....	11
In the name of the Bodleian. Birrell.....	41
The inn of tranquillity. Galsworthy.....	12
The intelligence of women. George.....	16
Interpretations of literature. Hearn.....	45
Interpretations of poetry and religion. Santayana.....	53
An island garden. Thaxter.....	26
Ivory, apes and peacocks. Huneke.....	15
Jonathan papers. Morris.....	23
Journalism versus art. Eastman.....	23
Journeys to Bagdad. Brooks.....	37
The joyful heart. Schauffler.....	27
The joys of being a woman. Kirkland.....	21
The kinds of poetry. Erskine.....	16
Later essays. Dobson.....	52
Lay sermons. Huxley.....	18
Leaf and tendril. Burroughs.....	38
The leaves of the tree. Benson.....	22
Lectures on the English comic writers. Haslitt.....	18
Lectures on the English poets. Haslitt.....	44
Leigh Hunt as poet and essayist. Hunt.....	44
Letters to dead authors. Lang.....	45
Letters to X. Massingham.....	46
Levia pondera. Ayscough.....	47
Life and letters. Squire.....	7
Life and literature. Hearn.....	49
Life and love of the insect. Fabre.....	45
Life's minor collisions. Warner.....	23
The lighter side of school life. Beith.....	17
Literary chapters. George.....	32
Literary recreations. Cook.....	44
Literary studies. Bagehot.....	43
Literature with a large L. Jenkins.....	41
Little rivers. Van Dyke.....	9
London River. Tomlinson.....	30
The lost art of reading. Lee.....	30
A lover of the chair. Gass.....	40
The lure of the map. James.....	12
A magnificent farce. Newton.....	29
The man in the street. Nicholson.....	21
Memories and milestones. Chapman.....	31
Memories and portraits. Stevenson.....	18
Men and books and cities. Holliday.....	19
Men, women and books. Hunt.....	31
Mere literature. Wilson.....	45
Mince pie. Morley.....	50
The ministry of art. Cram.....	14
Miscellaneous studies. Pater.....	34
Modern essays. Morley, ed.....	19
Modern essays. Berdan, ed.....	55
Modern painters. Ruskin.....	54
The moderns. Freeman.....	35
Modes and morals. Gerould.....	43
The moral obligation to be intelligent. Erskine.....	14
More literary recreations. Cook.....	38
Mountain memories. Conway.....	43
Music and bad manners. Van Vechten.....	21
Music and life. Surette.....	37
The musical amateur. Schauffler.....	37
A musical motley. Newman.....	37
Musical portraits. Rosenfeld.....	36
Musicians of today. Rolland.....	36



